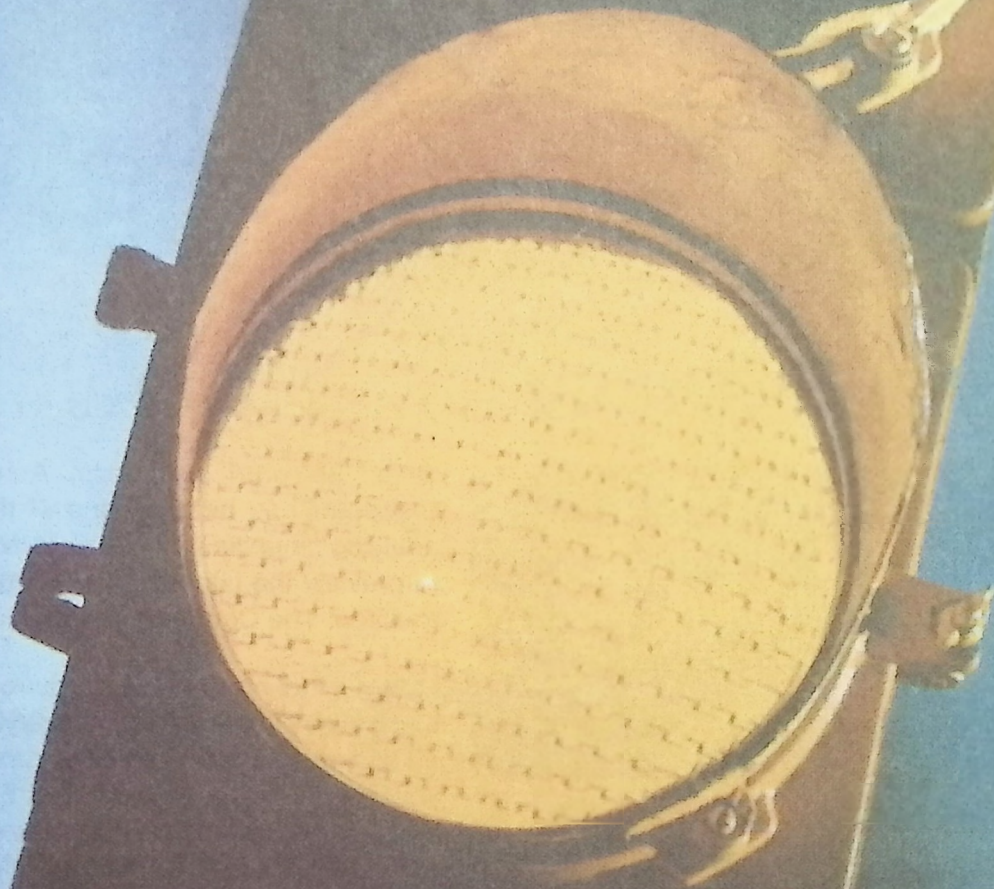


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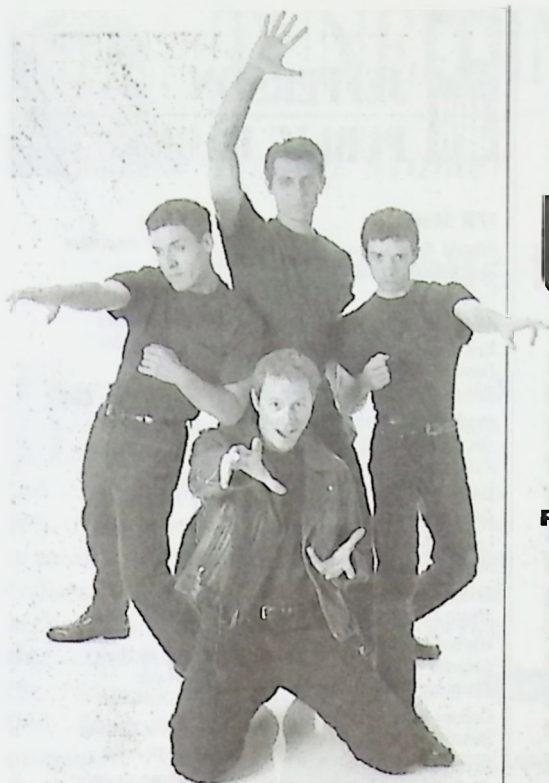
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The cast of Oregon Cabaret Theatre's production of *Route 66*: (clockwise from left) Michael Jenkinson, Scot Davis, Brandon Collinsworth, and Andrew Zane Fullerton. See Artscene, page 28.

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#### ON THE COVER

The canyons and mountains near Redding offer some of the region's most satisfying biking; but riding downtown is another matter. What will it take to make travel by bike and on foot safe and pleasant? See feature, page 10. Biker photo by Eric Teel.

The JEFFERSON MONTHLY Vol. 26 No. 6 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

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# JEFFERSON MONTHLY

JULY 2002

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### FEATURES

#### 8 Driven to Hike

Even if you want to get far away from the city and its traffic this summer, it most likely will involve the use of a car to get there. While reflecting on the irony of this, Eric Alan provides a taste of the area's natural riches available to even the casual hiker. A look at a few of the beautiful things you'll see, and the strange things you'll be free from, while sitting on a mountain or directly in the middle of a river.

#### 10 Can Redding Break the Auto Habit?

As with many towns in the region, Redding is growing rapidly, and struggling with its transportation issues in the process. As writer and bicyclist Tim Holt sees it, the town is an urban nightmare for bicyclists and pedestrians—yet it also has ambitious plans to provide a better two-wheeled environment. Change, it seems, will require a paradigm shift as well as the completion of ambitious construction plans.

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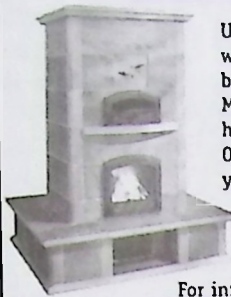
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# TUNED IN

Ronald Kramer

## The Public Dis-Interest

Recently I was asked to speak to a college class about the Federal Communications Commission (FCC) and its performance in upholding the public's rights in spectrum management. The generation of students now emerging from colleges and universities is fired with an enthusiasm, and a taste for public service, that we haven't seen since the Kennedy administration. Then, Peace Corps proposals inspired a domestic and international passion among younger Americans for improving the lives of this planet's inhabitants. I knew that these current students wanted to hear that our federal government was properly shepherding the public's interests. I very much regretted having to report otherwise.

It is a cornerstone of our democracy, embedded in the First Amendment to our constitution, that the free interchange of ideas is an essential nutrient of our society. In an era of electronic communication, which could hardly have been envisioned by the nation's founding fathers, the role played by electronic mass media is central to our political and social health. And the FCC, through its licensing and regulatory powers, determines who will exercise those prerogatives and for what purposes.

There was a time when, in defense of the public's interest and sound communication policy, the FCC's chairmen and commissioners exhibited real leadership, using bold thinking, forceful advocacy and high ideals. Commissioners like James Fly, Newton Minnow and Nicholas Johnson took strong stands designed to responsibly protect and advance the public's return on the electromagnetic spectrum.

What a sorry path we've traveled since then.

The last bold public step initiated by an FCC Chairman was Bill Kennard's Low

Power FM (LPFM) station proposal which he bulldozed through the Commission staff, despite abundant internally generated engineering data - which he suppressed - which revealed the plan as technically flawed. It was those technical interference issues which caused many parties, including Jefferson Public Radio, to object to the plan.

“

THE FCC SEEMINGLY CANNOT  
BE BOTHERED TO DEAL WITH  
FORGERY, STOLEN IDENTITIES,  
TAX FRAUD, EXTORTION AND  
OTHER MISCONDUCT.

We have also objected to the FCC's seeming inability to deal with fraudulent applications for public radio FM reserved frequencies, which have become more abundant with the plethora of new LPFM applications which have been filed. For the record, fraud in this discussion refers to speculators who use the FCC application processes to secure a frequency for which they would otherwise be ineligible by lying to the Commission about their legal and technical conditions. Once successful, they either extort money from others who seek those frequencies or sell them to the highest bidder.

Recently, a high-ranking FCC official privately described the LPFM application system as having been "the largest exercise in fraud imaginable." What is more serious is that the same staff person also characterized the five presidentially appointed FCC commissioners as being reasonably disinterested in acknowledging or pursuing these violations of federal statute and the public interest.

Things have certainly changed since the time when FCC chairmen publicly treated our nation's communication policies as a sacred trust.

The FCC has:

- Permitted the acquisition of virtually all radio stations by a handful of companies
- Abandoned the expectation that localism is a bedrock element of a

meaningful communication system

- Been consumed by cable and satellite communication systems for which no "public service return" has ever even been discussed and in which there is no "public service presence" equivalent to public broadcasting
- Capitulated to the financial interests of broadcasters in preserving the current system of political advertising which clearly minimizes the meaningful flow of information in favor of a highly lucrative system of political image marketing
- Traded responsible pursuit of fraud in the federal application processes in favor of higher inflated stock values of the few increasingly powerful communication companies which now control our nation's electronic media systems

It's one thing to differ about policy matters—responsible parties often differ about the best methods of achieving a particular public interest goal. But violation of the law, turning a blind eye to those who clearly are lying to a federal agency for private gain and subversion of the public interest, is a black-and-white issue.

At JPR we speak from experience. We have been litigating fraudulent applications, which interfere with our ability to extend or improve our service in various communities we serve, for nearly a decade. And the FCC seemingly cannot be bothered to deal with forgery, stolen identities, tax fraud, extortion and other misconduct we have tried (so far unsuccessfully) to bring to their attention.

I've never been able to figure that out. The explanation that "the Commissioners just don't care about those things and don't want to be bothered with them" is the only reasonable explanation I've encountered.

The picture of the FCC which I had to paint for that college class wasn't a flattering one. Indeed it's the picture of an agency whose execution of its responsibilities is a serious threat to the strength and vitality of our democracy. ■

Ronald Kramer is JPR's Executive Director.



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# JEFFERSON ALMANAC

*Pepper Trail*

## Pixel and Planet

On July 27, 1805, Meriwether Lewis and his detachment of the Corps of Discovery at last reached a great goal: the source of the Missouri River. Exhausted from days in "a continual state of violent exertion," Lewis took the time to savor the scene in his journal: "The country opens suddenly to extensive and beautiful plains and meadows which appear to be surrounded in every direction with distant and lofty mountains... I ascended the point of a high limestone cliff from whence I commanded a most perfect view of the neighboring country. From east to south between the south-east and middle forks a distant range of lofty mountains ran their snow clad tops above the irregular and broken mountains which lie adjacent to this beautiful spot."

Lewis looked out over a landscape that was as indivisible as a watercolor. All patterns and all landmarks arose from relationships within the panoramic whole. Every hue of green flowed from the grassy bottomlands to the aspens and pines of the lower slopes before shading into the black rocks, white snow, and purple shadows of distance. Habitats melted into each other in subtle response to the touch of elevation, of exposure, of drainage, and of soils. Even the transition between land and water seemed gradual among the reed-filled beaver ponds and cool riparian shadows. Across this landscape, as we know from other entries in Lewis and Clark's journals, roamed abundant elk, deer, wolf, and grizzly bear, as well as bands of Mandan, Hidatsa, and other native peoples.

Lewis understood the significance of the location that he had reached: "Believing this to be an essential point in the geography of this western part of the continent, I determined to remain at all events until I obtained the necessary data for fixing its latitude, longitude, etc." Using instruments that now seem quaint, Lewis took his measurements, made his calculations, and forever lifted the beautiful vista off the wrinkled and wearisome surface of the planet, to place it on the ideal grid formed by the flights of stars and

the ghostly vectors of magnetic fields.

Today there is no place on earth like that landscape of two centuries ago. Even the most remote and uninhabited square meter of Amazonian mud or Siberian ice can be photographed from space, and each comes with its own string of coordinates, strictly defined with no reference whatsoever to the surrounding whole. The watercolor world is gone. We live on a pixel planet now.

This is easily illustrated. With a few clicks of a mouse we can enter cyberspace and shuttle back and forth along the route that Lewis and Clark carved out with such effort. It takes just a minute or two to locate the website for the Missouri Headwaters State Park. The linked maps reveal that the Missouri now issues from within a triangle formed by Interstate 90 on one side and the Burlington Northern Railroad on the other, and we can examine aerial photos showing both of these colossal constructions at a resolution of 1 meter per pixel. The aerial photos also show us the surrounding gridwork of county roads, the enormous circles of irrigated alfalfa fields, and even the cars parked along the main street of the nearby town of Three Forks, Montana. The view from Lewis's vantage point may be beautiful still, but the subtly shaded transitions of nature have been replaced by the abrupt quadrants formed by roads, fences, irrigation grids, and property lines. It is a world of pieces.

These changes have affected not only the landscape of nature, but also the landscape of the mind. As habitat has fragmented, data have proliferated. I have never had the good fortune to visit Three Forks, Montana, but sitting at my computer I am quickly able to cloak my ignorance in a finely-woven fabric of facts and figures. Here are some: Three Forks is located at 45 degrees, 53 minutes, and 33 seconds North latitude, and 111 degrees, 33 minutes, and 5 seconds West longitude. Its elevation is 4068 feet. The town's population is 1,728. There are 2.38 persons per household, the median household income is \$29,391, and 64.88% of



the adult population are currently married. The schools are good (82.35% of students graduate from high school) and economic projections are rosy (future job growth is estimated to be 26.74%). Of course, the good news does not extend to everyone: from 1800 to 2000 the proportion of Native Americans in the area fell from 100% to 1%.

The accretion of such facts may pass for knowledge, but it produces no understanding. Having absorbed these pieces of information about a place I have never been, I am no less ignorant than before. Since humans became thinking beings, our fundamental way of creating meaning has been through narrative; that is, through finding relationships within a whole. As the world dissolves into a mass of pixels, we gain enormous advantages in the speed in which we can accumulate and manipulate data, but not in our ability to find meaning.

Meaning requires wholeness, and so my personal search for meaning has always led me into places that are still whole; that is, into wilderness. Returning to the undivided landscapes that fostered the growth of the human mind is profoundly beneficial for mental and spiritual health. At the same time, my scientific knowledge tells me that wilderness is the last refuge for the complete world of nature that becomes ever more precious as it becomes ever more rare.

In the lower 48 states, there are 47.6 million acres of designated wilderness, and 287 million people. This equals 0.17 acres per person, or to put it in another way, seven people standing on each football-field-sized piece of wilderness. That is all we have left of the world as it was up until the last few heartbeats of life's history. That is all we have left of the world from which the human body and mind arose. It is not enough. Fortunately, it can be more: there still remain millions of acres of unprotected public wilderness in Oregon, in California, and throughout the west. But every month, roads, clearcuts, and oil wells multiply. Every month, less is whole, and more is in pieces.

Wilderness preserves the world before the pixel, before the byte, before the line, before the word. In the face of the relentless proliferation of the small, some place in the world, and in ourselves, must be saved for the great.

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website [www.concept-labs.com/pepper](http://www.concept-labs.com/pepper)

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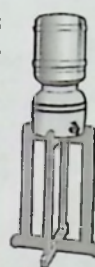
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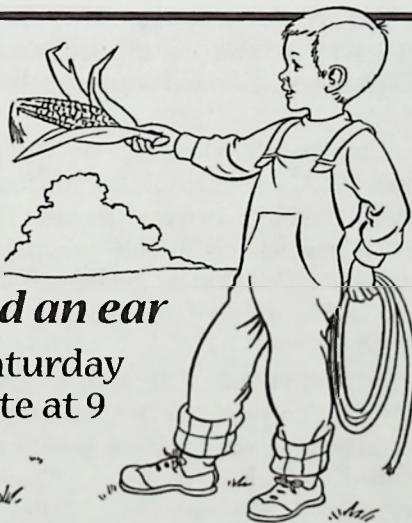


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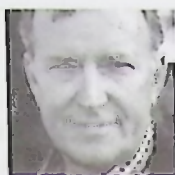
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# JEFFERSON PERSPECTIVE

Les AuCoin

## Siskiyou Wild Rivers: A Tragedy and a Lesson

Former Interior Secretary Bruce Babbitt called the Siskiyou Wild Rivers area "the most important, most biologically significant unprotected landscape in the American West."

Thanks to the Bush Administration, it will not only remain unprotected, it will be mined. Even though mining in the area produces virtually no jobs. Even though mining contributes little to the local economy. Even though the region contains some of the most valuable free flowing salmon and steelhead habitat in the country, five congressionally designated Wild and Scenic Rivers, habitat for several endangered mammals, and plant species found nowhere else in the world.

Last month when George Bush and James Watt... I mean... Gale Norton overturned Babbitt's two-year moratorium on new mining claims in this paradise, they displayed once again an indifference to natural values unless they are dug, cut or drilled.

To understand what Bush and Norton have done to southern Oregonians, picture yourself doing what I wrote about last fall. Picture yourself driving along the Rogue River past the town of Galice. "No Trespassing" signs dot the highway. River access roads are blocked by chain fences. This is ostensibly public land but the miners got there first, which Bush and Norton seem to think is your tough luck. The miners are in, and you're out. Now more so than ever.

Who are the miners whose barriers bar you from your once-public lands? Mostly "recreational miners." Miners who go off into the woods, stake their claims, live rent-free for months at a time and, in search of bits of gold, degrade and destroy some of

the nation's best spawning beds for salmon and steelhead.

Think of it as free wealth at your expense.

Many miners use bulldozers where the fish spawn because the gravel in those beds is the easiest place to find nuggets of gold.

The Bush Administration's action defied the opinion of every major daily newspaper in the region as well as *The Oregonian* and the *Eugene Register-Guard*. It flouted the opposition of Governor John Kitzhaber and five of Oregon's seven-member congressional delegation.

For conservationists and citizens who care deeply about life in the fabled State of Jefferson, the action has created dismay.

And why not?

We have an administration that sides with miners who mine for *fun*. And who, while *having their fun*, rip up streams on claims for which they paid almost nothing, thanks to a notorious mining act that dates back to 1872.

How long ago was 1872? Forget the math and consider this: In 1872, Ulysses S. Grant was president of the United States and General George Armstrong Custer was still considered a brilliant strategist in the Indian wars.

Don't look for legislation to stop the carnage in this "most biologically important landscape in the American West." A filibuster in the Senate, if a bill ever got that far, would almost certainly kill it.

But perhaps some good could still come of this if we learn from the episode.

For starters, we can learn, once again, what my friend Dave put so well the other day—that for this president and this cabinet, the highest purpose of both the land and humans is *development*. That for the

THE MINERS ARE IN, AND  
YOU'RE OUT. NOW MORE SO  
THAN EVER.



Bush team, when resource extraction is pitted against the intrinsic miracle of nature, *extraction* wins every time.

The other thing it teaches is that some conservationists suffer from arrested political development.

I have kept in my files a widely circulated letter from a Green who supported Nader in 2000. He said he didn't care if his vote would help throw the election to Bush because Bush and Gore were both beholden to the same corporate interests. Really! Say what you will about Gore, he never slept with the mining industry.

Today, in the magnificent Siskiyou Wild Rivers region, we inherit the wind not just from Republican avarice—but also Green naiveté.

On another, related note, I wasn't precisely correct when I stated that George Bush *always* sides with extractionists.

If you're Dubya and your brother is being clobbered by environmentalists in his reelection as Florida's governor, even you can digress to green for a moment. After all, Jeb was there when you needed him in 2000, and he needs you now.

So it was that the leader of the free world met with his bro last month to announce that the White House would protect the Everglades and restrict oil drilling off the Florida coast—two hot issues in Florida.

This teaches us an important lesson wholly apart from the Siskiyou Wild Rivers. It teaches how we can save the Arctic National Wildlife Refuge from Dubya's exploitation:

Appoint Jeb Bush governor of *Alaska!*

Yeah, and if we want to stop radioactive waste shipments across our freeways to Yucca Mountain, we could name Jeb governor of *Nevada!*

The possibilities are endless in state after state. But only if we can rig it so Jeb doesn't stay too long in one place. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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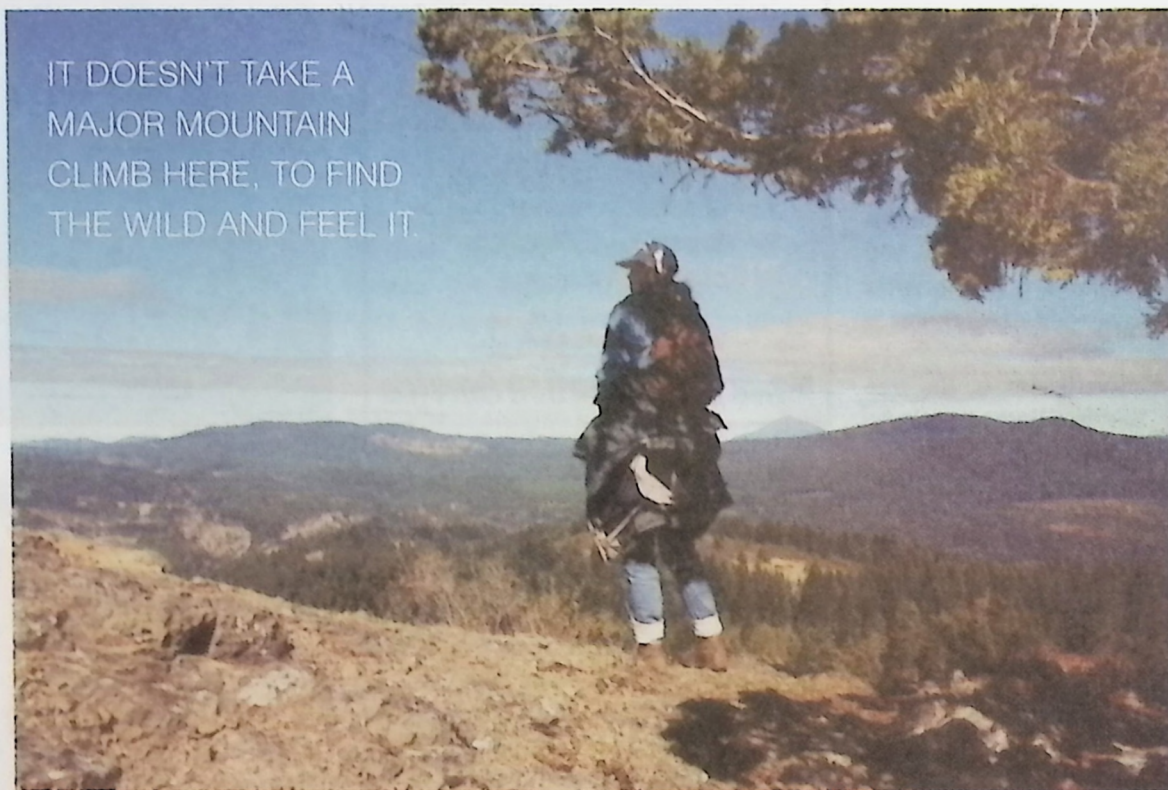
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# Driven to Hike

*Even if you have to take your car to get to the wilderness, nothing's better in summer than sitting on a peak—or in the middle of a river.*

Article and photos by Eric Alan



IT DOESN'T TAKE A  
MAJOR MOUNTAIN  
CLIMB HERE, TO FIND  
THE WILD AND FEEL IT.

Just a small portion of the view from Hobart Bluff.

Summer light illuminates the region. Warmth permeates the skin. Mountain snows have receded, revealing the wonders of local trails. As one of the most ecologically diverse regions on this fragile planet, the state of Jefferson offers one of the better sets of trails in the west.

Strangely, reaching most of them requires an automobile. Public transportation to trailheads is absent, walking from home is usually beyond possibility, and mule teams are a poor match for speeding SUVs. Thus, one of the first questions in assessing a trail trip is, how long of a drive is it to get there? Trail books (and this article) must include automotive directions.

These are a few gentle places and ways of being there which might not appear in your trail books—less of a guide than a taste to inspire the hunger for exploration.



## Hobart Bluff

**I**n a region this rural, no hike is guaranteed to be “local.” If you live in Coos Bay, Hobart Bluff is a long drive for a short walk. If you live in the Greensprings area east of Ashland, this is your own back yard, and you know it better than I do.

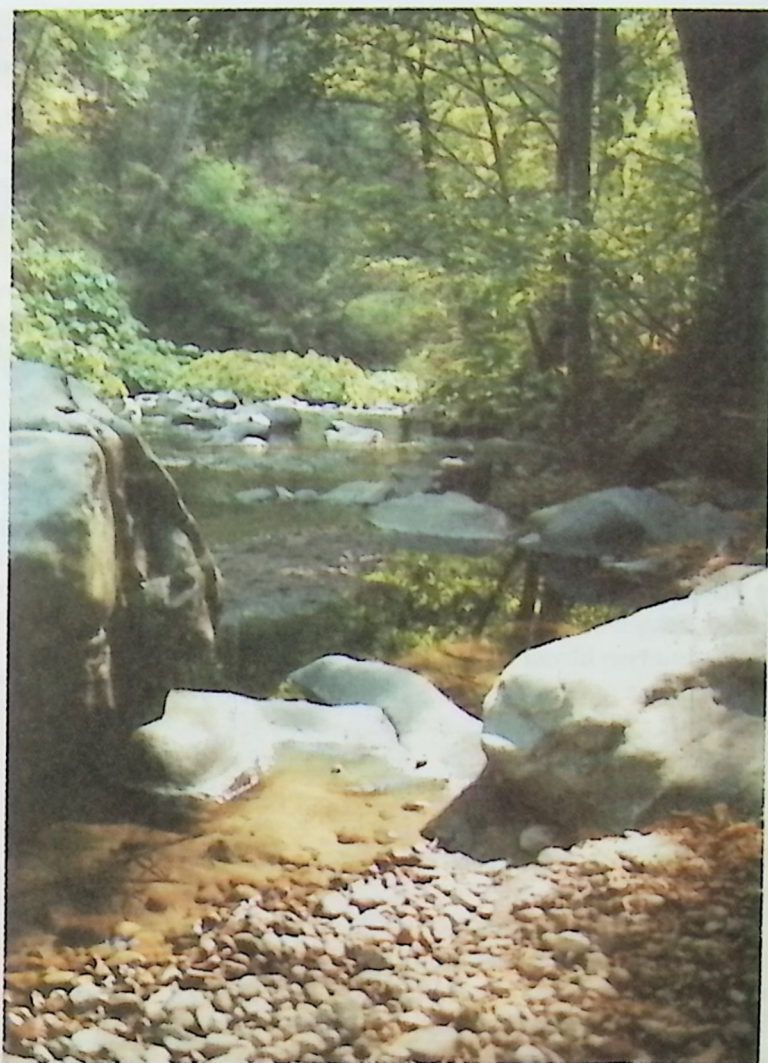
This little peak on the edge of the contested Cascade/Siskiyou National Monument is close to the Rogue Valley but receives less foot traffic than most. Only half an hour’s drive from Ashland, it offers scenic diversity and spectacular views along a few short miles of trail—too short for my taste at times, when I’m looking for a long day of good sweat. But it’s glorious for a modest hike, or as a place to read a book in summer sunshine.

As with most natural environs, Hobart Bluff is notable as much for what you won’t see as for what you will. As you walk along the first gentle mile through open meadows, forest canopies, and rocky sloping hillsides, no greeter with smiley-face button and nametag will welcome you and alert you to spectacular sales on plastic lawn furniture. You’ll instead be greeted with something almost extinct in town: silence. The bluff trail is far enough from city to be immune to its noise, for the most part, though stray passing airplanes may speak their annoying piece. A wide variety of plant life graces these miles, in equally diverse microclimates. Open eyes will find new beauty to discover at every step: the subtle beauty of small, close things which often escapes our far-sighted gazes.

It’s really the view on top I come for, though. Forget all those damn bugs and plants. After turning up the clearly-marked path which leads to the top, it’s a steep half-mile to the peak. With every step, the vista increases. At the top is a surrounding view almost equal to the one attained by climbing nearby Pilot Rock. There, you’ll find no restless 19-year-old selling you souvenir postcards, or posing you for “I was here” photos before you climb back onto the tour bus. You’ll find no wildlife tamed by the convenience of your fellow travelers’ discarded garbage. You’ll only find a dignified bare peak, with jutting rocks to rest on, and gnarled trees and bushes which truly know the meaning of survival. This is a place of high exposure, be it to sun, wind or snow; but also a place of great calm. Here, both birds and inner voices can be heard with clarity. Binoculars are an asset to vision, but beware: you can look back into the Rogue Valley to see herds of real estate agents scrambling to write new signs fast enough to match rising prices. You’ll see traffic newly knotting like tense muscles. You can see all those things you probably came to be away from. This is a fine place for a nap or a sunset picnic (don’t forget flashlights for the way out), and a remembrance of what the real world is. The real world is nature: it has nothing to do with the work of which we’ve been warned.

## Squaw Valley Creek

**T**his beautiful creek trail is south of Mt. Shasta and the mountain shadow town of McCloud. It begins off of Squaw Valley Road, beyond a bridge at a little gravel parking area next to a small shack which, if present trends continue, will soon be serving drive-up espresso. Don’t be fooled: it’s still an out-house.



A quiet bend along Squaw Valley Creek.

The trailhead is by a small sign warning that our idiocy can burn forests down, and begins by crossing a solid wooden footbridge currently adorned with religious graffiti and damaged by treefall. An exquisite creek bend is immediate: rocks and canyon bends make for sculptural pools and the soothing rush of small rapids. The accessibility of the beauty can draw the most casual of visitors: on a recent trip I encountered near trailhead a seriously overweight woman inexplicably carrying baby shoes and a chihuahua leash, no dog attached. But exercise habits being what they are, you’ll quickly leave most humanity behind along the trail. Round trip, over ten miles of peaceful walking await. A connection to the Pacific Crest Trail offers thousands more.

The creek is a companion for the journey, sometimes close, sometimes dropping and hidden—ducking its way through a succession of small falls and quiet stretches. The trail’s hide-and-seek riverdance drops a small amount of altitude as the creek does; but it’s gradual enough to be barely noticeable on the way back. Winter storms have brought a few trees down that were not cleared yet, on my late-May visit, providing occasional challenge to the notion that trails are forest sidewalks. I can hear the pioneers laughing at the description of “challenge.” This is a day’s easy retreat for communion with water and canyons; slopes and trees provide soft shelter when the

CONTINUED ON PAGE 17



# Can Redding Break the Auto Habit?

*Attempts to integrate bicycle-friendly design into a city dominated by cars require a paradigm shift as well as construction.*

By Tim Holt

**F**rom the viewpoint of cyclists or pedestrians, Redding is an urban nightmare, an example of traffic planning and patterns locked in the 1950s, grown to nightmarish proportions with 21st century levels of population and traffic. It's one of those towns where downtown pedestrians (perhaps because there are so few of them) have to push a button to get permission to walk across the street, and where bicyclists have to maneuver on downtown streets devoid of bike lanes or shoulders. And as Redding's auto traffic has mushroomed, two-legged travelers have been all but squeezed off the city's main gateway bridge, the Cypress Bridge over the Sacramento River.

But Redding's dedicated commute cyclists, a brave and hardy bunch, somehow find ways to avoid the worst aspects of the city's menacing traffic.

Brian Sindt bikes 16 miles to his job at the McConnell Foundation, going five miles out of his way to avoid the traffic-choked central city. Even at that, his route is on roads with nothing more than a thin sliver of shoulder, and certainly no bike lanes.

Other cities on the West Coast are gradually working toward a very different environment: Portland is adding bike lanes to its gateway bridges over the Willamette (and has already experienced a



FROM THE VIEWPOINT  
OF CYCLISTS OR  
PEDESTRIANS,  
REDDING IS AN URBAN  
NIGHTMARE.  
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tripling of bike trips to its downtown). Eugene and Palo Alto, California, are experimenting successfully with so-called "slow streets"; these are special bike-friendly thoroughfares leading in and out of the central city that employ traffic barriers to discourage through auto traffic.

But Redding's days of being a transportation backwater may be numbered. Ringed by rugged trails that offer challenging rides and spectacular scenery, Redding already boasts a large and growing population of mountain bike enthusiasts, as well as paved-road riders who enjoy the less-traveled routes outside the city.

Indeed, the areas immediately outside Redding offer some of the finest recreational biking opportunities anywhere. From the cool canyons near Whiskeytown Lake to the steep mountain trails high above it, the region is considered a mountain-biker's paradise, and it has spawned a growing subculture of hardy weekend bicyclists, the ones who can be seen limping around town and nursing bruises the rest of the week.

"I used to know all the off-road bikers in Redding, but now there are so many I can't keep track of them," says Ron Bresolin, a mild-mannered accountant by day but one of the city's off-road warriors on the weekends.

Cycling through the cool canyons near



Whiskeytown, he notes, is a great antidote for Redding's sweltering summers. Or if he's in the mood for great panoramic views, "after a 15-minute drive from my office, I can be pedaling up above Whiskeytown Lake, totally unhassled by cars," he enthuses. Bresolin is one of the organizers of a popular Redding off-road race, the Lemurian Shasta Classic, which attracted 351 riders last May, double the number of entries they had just five years ago.

Given cycling conditions in the city, it's no surprise that the vast majority of Redding's bicyclists head for the rural roads and dirt trails on its periphery. There are, however, some plans on the drawing boards that may significantly alter Redding's image as a city that is at best indifferent to the needs of its bicyclists.

Changing a town's traffic patterns from totally auto-oriented to bike-friendly (Redding's stated goal) is by no means impossible, but it does require strong leadership from local government, precisely what's been lacking thus far in Redding.

What *can* be accomplished by dynamic local government is strongly evidenced in a town like Muenster, Germany (pop. 270,000). In terms of transportation policies, Muenster is pretty much at the opposite pole from Redding (and, for that matter, most other U.S. cities). Muenster is a town where there are, at last count, 156 miles of dedicated bike lanes and where—as a result of this and other alternative transportation measures—an astounding 54 percent of all travel is done by bicycle or on foot.

This is typical throughout Germany, where even in big cities like Munich (pop. 1.2 million) and Nuremberg (pop. 500,000) at least half of all travel is done by modes other than the automobile. And this is in a country that has one of the highest per-capita income rates in the world and per-capita auto ownership second only to the U.S. Throughout Western Europe, from Italy to Denmark all the way up to Scandinavia, at least a third of all travel trips in cities are made on foot or by bicycle.

Alternative modes of transportation are thriving there because European cities have actively encouraged biking and walking, recognizing their contribution both to physical well-being and the well-being of communities.

The common wisdom among bike planners in the U.S. (and yes, such creatures do exist here) is that once a city reaches a minimum level of bike lanes, covering one-third

of its major streets, there is a noticeable increase in bike ridership. It is a matter of perception as much as reality: You want to create the impression that it is safe to bicycle to work or other destinations, especially among marginal auto commuters (the ones who've been talking for the past decade about dusting off the old ten-speed).

Redding is currently poised to take some slow, halting, but ultimately significant steps into a multi-modal future. Last year its City Council adopted a general plan that called for making Redding bicycle-friendly by the year 2020. The plan includes some very specific and impressive goals.

One goal is the addition of 75 miles of separate, paved bike trails to the existing 20 miles (half of which are along the Sacramento River, a beautiful scenic trail that planners consider the Grand Trunk, or spine, of any future system of bike trails). Also, 13 miles of dirt trails would be added to the existing six miles. All told, if this plan is carried out, Redding would have a total of 114 miles of separated bike paths. (Funding for about one-third of the new trails has already been secured, according to city officials.)

Another goal is to add a total of 27.43 miles of bike lanes to Redding's streets, a significant increase over the existing seven miles of bike lanes. The majority of the new bike lanes, however, will be out on country roads, a factor that tends to dilute their contribution to Redding's bike-friendly and bike-safe image.

The master plan also calls for a much-needed, separated bike pathway to be added to the Cypress Bridge across the Sacramento River within the next five years. In addition, the plan aims to link new and existing bike routes in a system that will connect Redding neighborhoods with its major parks, with a major shopping destination (the Mount Shasta Mall), and with the Sacramento River Trail and the popular Turtle Bay Exploration Park.

When the plan is finally completed, enthuses Karen McGrath, the city's Community Projects Manager, bicyclists will be able to travel just about anywhere in the city—relatively safely—by bike.

That may be true, with one very significant exception: in and around the central city. There are no plans to add bike lanes or

shoulders to any of Redding's downtown streets. Adding over 140 miles of separated paths and bike lanes will certainly bring Redding closer toward making it bicycle-friendly, but the city, 1950s-style, is still trying to squeeze as many cars as possible into its downtown, at the expense of cyclists. Like most U.S. cities, Redding is not yet ready to make the hard choices—such as carving out bike lanes at the sacrifice of a lane of traffic—that could in the long run create a healthier, and safer, central city, with more room for both cars *and* bicycles.

It's unfortunate that in its long-term plans, Redding has left out the one sector of the city, its downtown, where the combination of high density, restricted parking, and short trips are made to order for two-legged travelers. (It would certainly make sense for the seniors who live in the Lorenz Hotel and other low- and moderately-priced housing in the city's central core to be able to make their shopping trips on a handy and economical three-wheeler.)

Redding's evolution toward a bicycle-friendly town will almost certainly be a slow and painful one. To think of the bicycle as more than just a recreational toy—a concept taken for granted in the developed countries of Europe—seems to be especially difficult for most Americans.

Here in this country overwhelming volumes of traffic, as in Redding, tend to squeeze out other transportation modes—and the constituencies that would favor them.

In its long-term bike planning Redding seems to be nibbling around the edges, catering to the one strong constituency, recreational riders, it does have, while still making some forays into serious multi-modalism (with the bike links to the Mount Shasta Mall, for example, and bike lanes across the Cypress Bridge). It is a good and, one might argue, realistic beginning for a town where, like other American cities, even the smallest steps forward require a paradigm shift in attitudes. ■

Tim Holt is an avid bicyclist, a commentator on Jefferson Public Radio's on-air newsmagazine, *The Jefferson Daily*, and the author of *Songs of the Simple Life*, a recent collection of essays.

THE AREAS  
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SAMPLER



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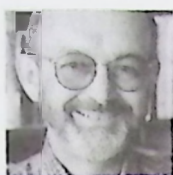
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## NATURE NOTES

Frank Lang

### Mount Eddy

One Saturday a group of wildflower enthusiasts and friends from the Native Plant Society of Oregon accompanied me to the summit of Mount Eddy in northern California. It was, in all respects, a pleasant outing. Our photographers could have hoped for hazeless skies, but we were grateful for the scenery we could see, the beautiful wildflower displays, tolerable temperatures, the cool mountain lakes, and the dustless trails—dampened, we were told, by a tremendous but brief downpour the previous day. We were grateful too, for no repeat performance for our benefit.

The view from Eddy's summit is panoramic, to say the least. To the north we could make out the fuzzy, hazy silhouette of Mount McLoughlin and nearer Mount Ashland and Pilot Rock. To the west the Marble Mountains and further south the Trinity Alps, with still-snowy Thompson Peak on the horizon. South, we looked down on Castle Crags, the site of another great summer adventure, a 12-hour bushwhack down the Crags' spine from Castle Lake to Castle Dome, a trip I do not recommend for wimps or sissies. Lassen Peak, lost beneath towering thunderheads, gave us pause for thought. To the east, there was Mount Shasta, in her underwear this time of year, all 10,000 feet of her 14,161 foot magnificence rising above the surrounding plain.

Because of my interest in John Jeffrey, of Jeffrey pine fame, the stand of foxtail pines (*Pinus balfouriana*) growing along the ridge to the south of Deadfall Lakes particularly pleased me. Foxtail pines have a mysterious disjunct distribution: scattered stands in the Klamath Mountains and then no sign of them until they reappear again in relative abundance in the southern Sierra Nevada.

Jeffrey's story is an odd and incomplete one. In 1850, the Oregon Association, a

group of wealthy British horticulturalists, sent Jeffrey to North America to follow in the footsteps of fellow Scots Archibald Menzies, who was the naturalist on the Vancouver expedition to western North America in the 1790s and David Douglas, who botanized the west in 1826. Curiously, all three men were natives County Perth, Scotland, born just a few miles apart.

Jeffrey arrived in at York Factory August 12, 1850. He did not reach the west coast until the 15th of July, 1851. The winter and spring he collected in western Canada. In May he started south. September 27, 1852, he was at Mount Shasta. On

the 29th he discovered the trees that were to become *Pinus balfouriana* on a mountain range between Shasta and Scott Valley. Although the species also occurs on Scott Mountain a few miles to the east, I would prefer to think that the place Jeffrey found it first was the stand we visited on Mt. Eddy.

He discovered other trees before returning north: Jeffrey pine in the Shasta Valley and what was to become the lodgepole pine subspecies of *Pinus contorta* in the Siskiyou Mountains. He returned to Fort Vancouver for the winter, then headed south in April 1853 arriving in San Francisco. The spring of 1854 he left to explore the deserts of the America southwest. He was never heard from again. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Oregon Coast Music Festival

By Cory Smith

**T**he 24th annual Oregon Coast Music Festival takes place in Oregon's Bay Area from Saturday, July 13th through Saturday, July 27th. Fifteen events, including eleven concerts, a dance, and a music workshop and lecture series will be held in Coos Bay and North Bend.

The first week of the two-week festival showcases a three-concert series called "Music With Attitude!" featuring chamber music and contemporary jazz. Flute quartet Bella Musica will perform a traditional concert of works by Telemann, Reicha, Rossini and Mozart on Tuesday, July 16th; and the jazz duo of Darrell Grant & Dmitri Matheny will play stylized renditions of American jazz, European art songs, and sacred and secular works from around the world on Friday, July 19th. In between, on Thursday, July 18th, these two ensembles will collaborate in an evening of brilliant and innovative crossover music-making to delight an audience of both classical and jazz lovers. The concept of a union of chamber music and jazz promises "the lyricism and beauty of the classical music, without such a formal presentation, and the sound of surprise and spontaneity of jazz without being overbearing," says jazzman Darrell Grant. All three concerts will be held in the new Performing Arts Center on the campus of Southwestern Oregon Community College in Coos Bay.


Week two highlights the Festival Orchestra in two full symphony concerts (Tuesday, July 23rd & Saturday, July 27th) and a Pops concert (Thursday, July 25th). James Paul returns to the coast, after a one-year absence, to conduct the Festival Orchestra in works by Mozart, Rimsky Korsakov, Respighi and J. Strauss; as



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well as the violin concerto of P. I. Tchaikovsky and Symphony No. 9 "The Great" by Franz Schubert. Violinist Charles Rex will perform the Tchaikovsky. Mr. Rex is former Associate Concertmaster of the New York Philharmonic. Jason Klein will conduct a traditional Pops Concert entitled "Fantasia 2002." The Festival Orchestra performs at Marshfield Auditorium in Coos Bay.

Singer/songwriter Nicole Campbell will perform a cabaret concert at Rogers Zoo in North Bend on Saturday evening, July 13th. There will be two free open-air concerts, including one at the spectacular Shore Acres Botanical Gardens outside of Charleston at noon on Friday, July 19th, where Kelly Thibodeaux and Etouffee will delight an audience of picnickers with exciting "Swamp Rock." On Saturday evening, July 20th, Etouffee will perform New Orleans-style dance music at the North Bend Community Center, accompanied by delicious Caribbean/Creole-style food prepared by Chef Jardin Kazaar of The Black Market Gourmet. On Sunday afternoon, July 21st, music from the Eastern Mediterranean region by Sami Abboud and "Alaan from the East" will be heard at the scenic Boathouse Auditorium in Charleston. Bella Musica and Grant & Matheny will offer music workshops, and Charles Rex will give a talk on what it takes to prepare for solo performance. Enjoy the music and the natural wonders of Oregon's unparalleled southern coast.

For more program and ticket information, contact the Oregon Coast Music Association, toll-free (877) 897-9350. Website [www.coosnet.com/music](http://www.coosnet.com/music). E-mail [ocma@coosnet.com](mailto:ocma@coosnet.com). 



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# INSIDE THE BOX

Scott Dewing

## Don't Judge a Technical Book by Its Cover

I have a confession: I'm a book junkie. I'm addicted to the smell of old and new books; the feel of cloth-covered hardback editions in my hands. I become mesmerized by the view of bookshelves overfilled and sagging from the weight of all the knowledge and stories they hold. I like the hushed conversations of libraries and the bustle of busy bookstores. The only person I know who is more of a book junkie than me is my mother, who habitually carries a minimum of a half-dozen books with her wherever she goes as if preparing for some natural disaster that would leave her stranded from her home library. If pressed for an explanation, she might say, "What need is there for food and water if you don't have something good to read?"

My book addiction recently caused me to join a computer book club, an act I recommend against

unless, like me, you seek the mind-numbing torture of reading technical books when you could be enjoying a good novel. Why not just opt for the novel? Because if you really want to learn about and understand computers, you'll need to read some technical books. Unfortunately, we humans are poorly designed machines when it comes to inputting information into the memory banks of our brains. I find it quite ironic that we are very unlike our computers and yet the best way to become proficient with using them is to be like them by inputting, processing, storing and recalling information. Although some folks may be disappointed by the incapacity of our squishy, wet brains in comparison to our solid silicon companions when it comes to this, I'd still opt for the ability to stand before an ocean and ponder its true depth rather than merely recalling the exact measure-

ment to the ocean floor. Until we begin merging with the computers we've invented by inserting "knowledge-chips" (tiny silicon wafers containing huge amounts of data) directly into our brains, we'll have to continue uploading information about our computers and how to use them the old-fashioned way: reading.

I couldn't pass up the opportunity to join the computer book club because I received \$150 worth of computer books for \$25. My commitment: I only have to buy another book within the next year. Of course, I have to remember to decline the club's "monthly" featured selection. I say "monthly" because they seem to send a featured selection every two weeks. The most recent featured selection was "How to Do Everything with the Internet". I found this title very appealing because I would really like to know

I WOULD REALLY LIKE TO KNOW  
HOW TO USE THE INTERNET TO  
MOW MY LAWN AND TAKE MY  
KIDS TO DAYCARE.

how to use the Internet to mow my lawn, take my kids to daycare in the morning and finally, once and for all, clean up my seemingly self-cluttering garage. It was a bold title. Okay, it wasn't just bold, it was a bunch of bull. You can do a lot of things with the Internet, but "everything" is a bit over the top.

Not all technical books are created equal. Like the "How to Do Everything with the Internet", there's a lot of crap out there and it is up to you, the wary consumer, to separate the proverbial wheat from the chaff. No, you shouldn't judge a book solely by its cover, but the title on the cover is a good place to start. Personally, I shy away from technical books with titles that make big promises. It is also a good practice to make sure that the title of the book fits your need. For example, a friend of mine purchased "Teach Yourself



Microsoft Small Business Server 4.5 in 21 Days". He was a bit disappointed to learn that it was going to take him a little bit longer than 21 days to teach himself Microsoft Small Business Server. What he really needed was a good reference book, which I found for him online at Microsoft's website for free.

Sheer volume is a barrier to finding a good technical book. For example, I want to find a book that will help teach me all the features of Microsoft's latest operating system, Microsoft XP. Just for fun I run a search for "Microsoft Windows" at my favorite online technical bookstore and end up with more than 3,000 titles. Okay, I'd better be a bit more specific if I want to find the book I'm seeking sometime in my lifetime. "Windows XP" cuts the list down to 125. There are two editions of XP, Home and Professional. Besides the fact that I find the words "Microsoft" and "home" being together in the same breath to be a bit creepy and neo-Orwellian, I go with the "Professional" version because, well, I'm supposedly a professional when it comes to computers. A search for "Windows XP Professional" whittles the list down to under 30. Much more manageable.

Now, I have another confession: I immediately discard the "Microsoft XP for Dummies" title because of a certain sense of professional pride. In secret, I've perused through technical books in the "Dummies" series while hiding in the corner of a bookstore. The "Dummies" series are good basic technical books, and even those of us with a silly sense of professional pride can learn a lot about a particular topic by reading one of these books. I continue to narrow down my search by previewing a book's table of contents, index and reading some sample chapters. Any decent online bookstore will provide this capability. I also peruse the online customer reviews to get an overall sense of what others who have read the book thought of it. In the end, I decide to go with "Windows XP Unleashed"—a title which is a bit brazen for my taste. But because of the tools at my disposal, I was able to judge the book by more than just its cover. I could order online right now, but I've decide to wait so I can make a trip to the bookstore, a regular pilgrimage for a book junkie like me. ■

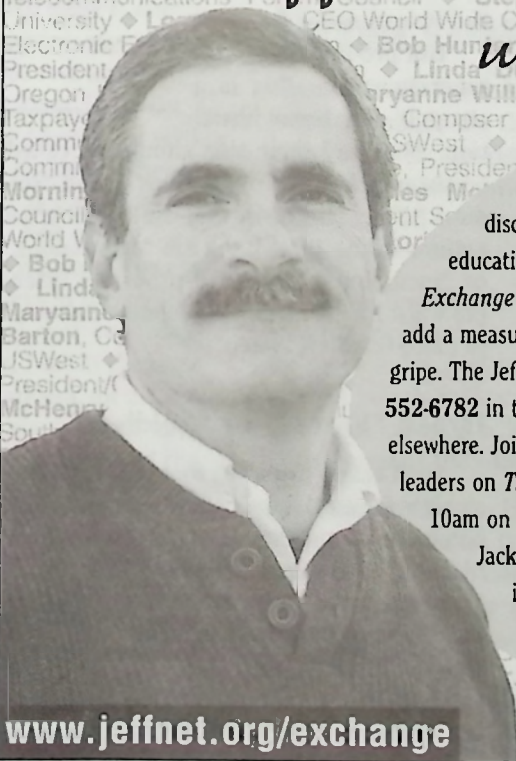
Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon.



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Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

The Justice Department has gone to court to defend the Constitutional right to own a gun individually, freeing up many zealots from weekend militia duty.

The National Guard is leaving airports and will now hang around pool halls and bowling alleys for no particular reason. I mean, they wouldn't even help with the bags. Nice berets, though.

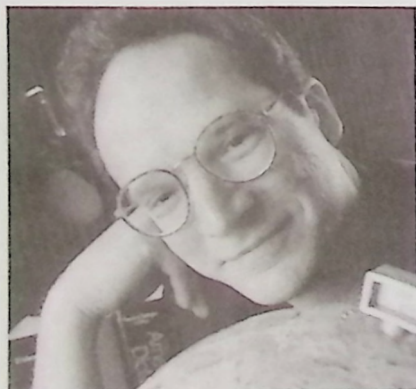
United Airlines pilots are training with stun guns when they should be practicing their landings. Bounce hard enough and those babies go off, paralyzing the flight attendant just as she's explaining how some of the contents may have shifted.

At the Microsoft trial, testimony that Windows can be unbundled but it grows back.

Speaking of which, Newt Gingrich seeks an annulment of his second 19-year marriage, arguing that he only had a contract with America. He wants a Catholic annulment for a Lutheran marriage, but will a Catholic program run on a Lutheran operating system?

And Creatine is being used by older guys to get up out of chairs without using the power assist of a recliner fling. Bands of buff old guys on Creatine and Viagra ram-paging in day rooms across America!

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**



# ON THE SCENE

Jeffrey A. Dvorkin

## Are They "Terrorists," "Gunmen," or "Guerrillas"?

*The violence of recent world events has been reflected in extremely divergent opinions on the differing groups involved, and on how news coverage regarding them should be handled. Here, Jeffrey A. Dvorkin, the ombudsman for National Public Radio (NPR), talks about the many challenges NPR has faced in its attempt to provide accurate, balanced coverage of conflicts in the Middle East.*

With the intense fighting going on in the West Bank, NPR has received hundreds of emails and phone calls insisting that NPR's descriptions of the Israelis or the Palestinians are inaccurate and biased.

Some pro-Israeli supporters insist that no other word but "terrorist" can accurately describe the Palestinians.

But pro-Palestinian listeners say that this is a struggle of national liberation. They say their side should be called "resistance fighters", "guerillas", even "soldiers." They also insist that the Israeli army actions in the West Bank are "aggressions" or "incursions" while the pro-Israel listeners want NPR to call it a "defensive action" or "anti-terrorist sweep".

### Israeli "Forces" or "Soldiers"

NPR refers to Israeli forces in relatively straight-forward ways: they are uniformed combatants and they are referred to unambiguously as Israeli forces or soldiers. Sometimes the reference is to the Israelis' own description for their army: the Israel Defense Forces.

But on the Palestinian side, the phrasing enters a more complicated, emotional and politically charged area.

Since 9/11, most U.S. journalists have felt comfortable in describing what happened in New York, at the Pentagon and in Pennsylvania as a "terrorist attack" against the United States.

But many journalists feel less comfortable in referring to events in the Middle East in the same way and using the same standards.

Why the dichotomy?

### Palestinian "Terrorists" or "Gunmen"

Are the Palestinian fighters "terrorists" or "gunmen"? Are there times when Palestinian fighters are committing "terrorist" acts or simply engaging in military actions?

One listener says that the term "gunman" has a noble American connotation based in our history of opening up the west. He feels that NPR should not apply the term in any negative manner.

Other listeners say that the Palestinians are resistance fighters and that NPR should refer to them as "guerrillas" in the same way that many U.S. journalists once referred to the Viet Cong.

But still other listeners object to what appears to be a sympathetic and overly noble description of the Palestinians and their attacks on Israeli civilians.

If the term "terrorist" is openly negative—especially since 9/11—are the other nouns too neutral in describing those who commit despicable acts against civilians?

NPR, along with most other U.S. media organizations has largely avoided the first term ("terrorist").



# DRIVEN TO HIKE

From p. 9

afternoon sun scorches open spaces.

This trail too is notable for what you will not see. You will not see teenagers with cell phones so habitually pressed to their ears that their own offspring may someday be born with their arms in that strange position. Internet service here, also, remains blissfully poor. Instead, butterflies and loose rocks underfoot abound.



Another fine place to dip in the Klamath River.

## The Klamath River

Ten years ago, I learned something about the Klamath River from followers of the Grateful Dead. Band and devotees were still on the road then, and I was on the road in another direction, coming north past Redding in a wave of summer heat thick enough to be a quilt. I pulled off at the rest area at the junction of I-5 and Highway 96—the Klamath River Highway. I walked through an array of tie-dye and brightly dilapidated vehicles to the unofficial river access at the end of the area, where I found many Deadheads out sitting in the river, as calmly as the stones themselves. Not swimming. Not bathing. Just sitting.

They were onto something. In summer, the Klamath River is warm. Much warmer than most of the other rivers in the region. Warm enough—and often shallow enough—that you can wade out, sit down, and stay there. Joining them, then, I sat in the river with the water rushing around me up to my shoulders, for almost an hour without ever getting cold. The current was a better massage than most hot tub jets. The scenery was spectacular, and the sound of the river carried the rest of the world away. It was a revelation.

Since then I've gone to sit in the Klamath River several times in summer heat. I've explored the length of the Klamath River Highway: one of the most beautiful, wild and scenic stretches of two-lane I've ever encountered—if any road capable of carrying trucks is wild. I've pulled off at different points of river access—there are many to choose from—and sat quietly again in the river.

It's refreshing. You'll see one of the most beautiful small

ivers in the west, from the inside. You won't just be with it; you'll be a part of it. You'll see majestic canyon walls. You'll smell both the green living river and the dry fragrance of heat-toughened cliff-clinging plants. You'll most likely see rafters slipping past you in wonder. You may also see fishermen and weekend warriors on the shore, frowning at you with a vague sense of unease and a can of Coors. (Are you crazy? Are you drowning? Or worse, are you *in their way*?) You will see the world from a new perspective.

But be careful. You won't see an owner's manual with instructions on how to use the river. You won't see warning signs intended to save you from your own carelessness. Out there, there's no one to blame. The river's course is a course in personal responsibility, as well as a sweet summer retreat.

It doesn't take a major mountain climb in the state of Jefferson, to find the wild and feel it. It's in the trail that begins at your front door, and in the person who's in your shoes. There are many more challenging offerings in the region, if you wish; the more work to get in, often, the more scenic reward in return. The depths of the Marble Mountains; the length of the Illinois River; the heights of Mts. Eddy, Shasta, and McLoughlin. Even with the hundreds of hikes local trail books collectively offer, they only detail the barest list, let alone the creative ways to enjoy them all.

Wherever you choose to walk, take those shoes off once in awhile. Feet need to experience the earth too. Even while hiking, we almost never directly touch the ground anymore. That's as strange as driving to the wilderness.

## Directions

**Hobart Bluff:** From Ashland, drive east on Highway 66 for fifteen miles, almost to the Greensprings summit, where Soda Mountain Road leads to the right. Take Soda Mountain Road nearly four miles to a wide clearing just under power lines. The trail to the bluff takes off to the left, almost unmarked. Another trail leg to a fire lookout begins to the right.

**Squaw Valley Creek:** From Interstate 5, take Highway 89 east towards McCloud. In McCloud, turn right on Squaw Valley Road for seven miles. Just past Friday's RV park, turn right on the gravel road which indicates Squaw Valley Creek. Drive three miles until just crossing a bridge, where gravel parking area and out-house present themselves. The trail begins towards the creek.

**The Klamath River:** If coming from Interstate 5, exit at Highway 96 north of Yreka. Drive along Highway 96 until a river bend appeals to you. Be careful of private property boundaries. From Arcata, it's a longer drive: come up Highway 299 until it hits Highway 96 at Willow Creek, and head left until you reach the river. ■





# PROGRAM GUIDE

*At a Glance*

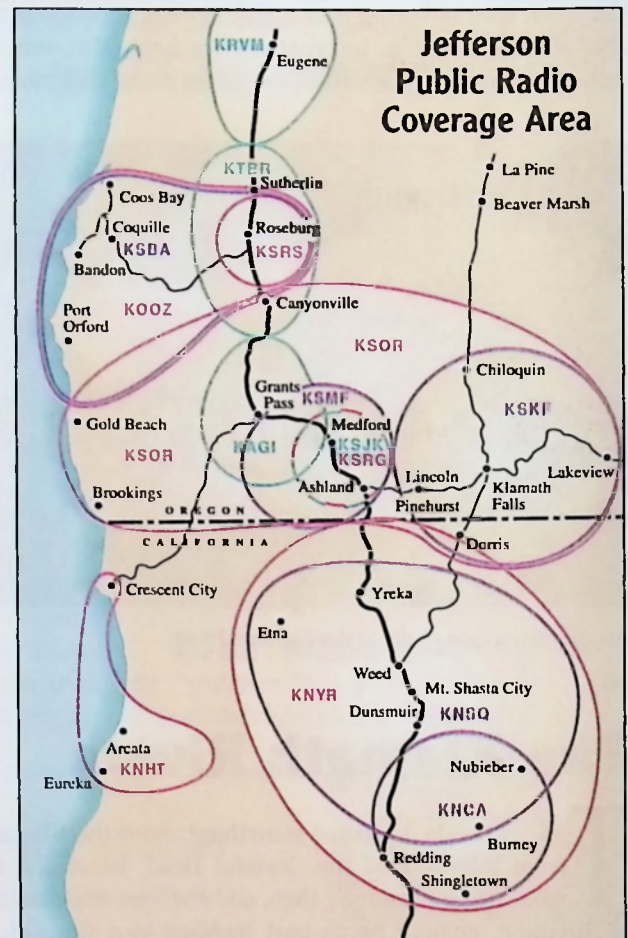
## Specials this month

### CLASSICS & NEWS SERVICE KSOR/KSRS/KNYR/KSRG/KOOZ/KNHT

In anticipation of the Oregon Coast Music Festival later this month (see Spotlight, page 13), *First Concert* and *Siskiyou Music Hall* will feature highlights from the July 2001 orchestra concerts in Coos Bay. These live performances were recorded in Marshfield Auditorium by Jefferson Public Radio. They include *The Planets* by Gustav Holst with Jason Klein conducting; and Brahms' Symphony No. 2 with Mark Mandarano leading the Festival Orchestra. Another crowd favorite from last summer was Ravel's Piano Concerto, featuring 13-year-old pianist Natasha Paremski. Check the program listings on page 21 under "Featured Works" for dates of these exciting performances.

### Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On Thursday, the fourth of July, during *Open Air*, join us for another broadcast of the Playboy Jazz Festival—now in its 24th year. The lively pace and summer-party atmosphere of the Hollywood Bowl will again be headed by Master of Ceremonies Bill Cosby, presiding over an all-star lineup of some of the world's greatest jazz artists, including Arturo Sandoval, Nnenna Freelon, Wynton Marsalis, and more. Jazz lovers and holiday party-goers can look forward to a show exploding with talent, from today's legends to tomorrow's superstars.



## Volunteer Profile: Lincoln Zeve



Lincoln spent twenty years in the radio business before moving to Ashland, including being an on-air DJ, doing sales, sales management, traffic and copy. For ten years he owned and operated WHYL-AM/FM in Carlisle, Pennsylvania. When available, he now volunteers with JPR, where his deep and diverse experience is highly valued. He frequently hosts *The World Beat Show* on the Rhythm & News Service, and hosted *The Jefferson Exchange* last year on the News & Information Service, when Jeff Golden was out of town.

Lincoln loves music, both as a listener (blues, jazz and world beat) and as a player (saxophone, harmonica, penny whistle). He's also athletic, with interests ranging from Frisbee to hiking, snowboarding and motorcycling. An instrument-rated pilot, he serves as a commissioner on the City of Ashland Airport Commission. He and his wife Deneice, along with their two young girls Amelia and Greta, have been in Ashland two years.

### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for  
translator communities  
listed on previous page

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KOOZ 94.1 FM  
MYRTLE POINT

KNHT 107.3 FM  
RIO DELL/EUREKA  
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	4:30pm	Jefferson Daily
7:00am	First Concert	5:00pm	All Things Considered
12:00pm	NPR News	7:00pm	State Farm Music Hall
12:06pm	Siskiyou Music Hall		
4:00pm	All Things Considered		
		6:00am	Weekend Edition
		8:00am	First Concert
		10:30am	JPR Saturday Morning Opera
		2:00pm	From the Top
		3:00pm	Siskiyou Music Hall
		4:00pm	All Things Considered
		5:00pm	Common Ground
		5:30pm	On With the Show
		7:00pm	State Farm Music Hall
		6:00am	Weekend Edition
		9:00am	Millennium of Music
		10:00am	St. Paul Sunday
		11:00am	Siskiyou Music Hall
		2:00pm	Indianapolis On the Air
		3:00pm	Car Talk
		4:00pm	All Things Considered
		5:00pm	To the Best of Our Knowledge
		7:00pm	State Farm Music Hall

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN 89.1 FM

KNCA 89.7 FM  
BURNLEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	Living on Earth
3:00pm	All Things Considered	<b>N. CALIFORNIA STATIONS ONLY:</b>	
5:30pm	Jefferson Daily	10:30am	California Report
6:00pm	World Café	11:00am	Car Talk
8:00pm	Echoes	12:00pm	West Coast Live
10:00pm	Late Night Jazz with Bob Parlocha	2:00pm	Afropop Worldwide
		3:00pm	World Beat Show
		5:00pm	All Things Considered
		6:00pm	American Rhythm
		8:00pm	Grateful Dead Hour
		9:00pm	The Retro Lounge
		10:00pm	Blues Show
		6:00am	Weekend Edition
		9:00am	Marian McPartland's Piano Jazz
		10:00am	Jazz Sunday
		2:00pm	Rollin' the Blues
		3:00pm	Le Show
		4:00pm	New Dimensions
		5:00pm	All Things Considered
		6:00pm	Folk Show
		9:00pm	Thistle & Shamrock
		10:00pm	Music from the Hearts of Space
		11:00pm	Late Night Jazz with Bob Parlocha

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

KTBR AM 950  
ROSEBURG

KRVM AM 1280  
EUGENE

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	5:00am	BBC World Service
7:00am	Diane Rehm Show	8:00am	To the Best of Our Knowledge
8:00am	The Jefferson Exchange with Jeff Golden	9:00am	Studio 360
10:00am	Public Interest	10:00am	West Coast Live
11:00am	Talk of the Nation	12:00pm	Whad'Ya Know
1:00pm	To the Point	2:00pm	This American Life
2:00pm	The World	3:00pm	A Prairie Home Companion with Garrison Keillor
3:00pm	Fresh Air with Terry Gross	5:00pm	Rewind
	<b>KRVM EUGENE ONLY:</b>	6:00pm	Fresh Air Weekend
3:00pm	TBA	7:00pm	Tech Nation
4:00pm	The Connection	8:00pm	New Dimensions
		9:00pm	BBC World Service
		11:00pm	World Radio Network
		5:00am	BBC World Service
		8:00am	To the Best of Our Knowledge
		10:00am	Studio 360
		11:00am	Sound Money
		12:00pm	Prairie Home Companion
		2:00pm	This American Life
		3:00pm	Rewind
			<b>KRVM EUGENE ONLY:</b>
		3:00pm	Le Show
		4:00pm	Zorba Paster on Your Health
		5:00pm	Healing Arts
		6:00pm	What's on Your Mind?
		7:00pm	The Parent's Journal
		8:00pm	People's Pharmacy
		9:00pm	BBC World Service
		11:00pm	World Radio Network



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND    KSRS 91.5 FM ROSEBURG    KNYR 91.3 FM YREKA    KSRG 88.3 FM ASHLAND    KOOZ 94.1 FM MYRTLE POINT    KNHT 107.3 FM RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians

taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



## FEATURED WORKS

\* indicates July birthday  
(OCMF) indicates 2001 Oregon Coast Music Festival recording

### First Concert

- July 1 M (OCMF) R. Strauss: *Der Rosenkavalier* Suite, Op. 59  
July 2 T (OCMF) J. Strauss: *Blue Danube Waltz*  
July 3 W (OCMF) Ravel: Piano Concerto in G  
July 4 T Ives: *Three Places in New England*  
July 5 F (OCMF) Weber: Overture to *Der Freischütz*  
July 8 M Grainger\*: *Lincolnshire Posy*  
July 9 T Respighi\*: *Brazilian Impressions*  
July 10 W Wieniawski\*: Fantasy on *Faust*, op. 20  
July 11 T Clarke: Three Pieces "From the Shores..."  
July 12 F Dvořák: Rhapsody, op. 14  
July 15 M Ibert\*: *Escala*  
July 16 T Beethoven: Twelve Minuettes  
July 17 W McKinley: Piano Quartet No. 1  
July 18 T Jongen: Sinfonia Concertante, op. 81  
July 19 F Mendelssohn: Overture for Winds, op. 24  
July 22 M Poulenc: Sonata for Flute  
July 23 T Berwald\*: Duo in D major  
July 24 W Bloch\*: *From Jewish Life*  
July 25 T Griffes: *Roman Sketches*, op. 7  
July 26 F Field\*: Piano Sonata No. 4 in B major  
July 29 M Ravel: *Le Tombeau de Couperin*  
July 30 T Röntgen: Serenade for Seven Wind Instruments  
July 31 W Nazareth: *Three Brazilian Songs*

### Siskiyou Music Hall

- July 1 M Rachmaninoff: *Symphonic Dances* (OCMF)  
July 2 T Dvorak: Concerto for Cello and Orchestra in B minor, Op. 104  
July 3 W Holst: *The Planets* (OCMF)  
July 4 T Gershwin: *Symphonic Suite from Porgy & Bess*, "Catfish Row"  
July 5 F Brahms: Symphony No. 2 (OCMF)  
July 8 M Grainger\*: *The Warriors*  
July 9 T Respighi\*: *Belkis, Queen of Sheba*  
July 10 W Glazunov: Piano Concerto in F minor, Op. 92  
July 11 T Beethoven: Sonata No. 32 in C minor, Op. 111  
July 12 F Arensky\*: Violin Concerto in A minor, Op. 54  
July 15 M Prokofiev: Symphony No. 7 in C#  
July 16 T Busoni: *Turandot Suite*, Op. 41  
July 17 W Harty: *An Irish Symphony*  
July 18 T Reinecke: Symphony No. 1 in A Major, Op. 79  
July 19 F Saint-Saëns: *Carnival of the Animals*  
July 22 M Mendelssohn: Symphony No. 5 in D Major, Op. 107, "Reformation"  
July 23 T Strauss: Five Piano Pieces, Op. 3  
July 24 W Mozart: Flute Concerto in G Major, K. 313  
July 25 T Schumann: Concerto for Piano and Orchestra in A minor, Op. 54  
July 26 F Field\*: Piano Concerto No. 3 in E flat  
July 29 M Franck: Symphony in E  
July 30 T Brahms: Piano Concerto No. 1 in D minor, Op. 15  
July 31 W Cadman: Sonata in G for Violin and Piano in G Major

## HIGHLIGHTS

### JPR Saturday Morning Opera

- July 6 • *La Favorite* by Gaetano Donizetti  
Vesselina Kasarova, Ramón Vargas, Anthony Michaels-Moore, Carlo Colombara, Francesca Piccoli, Abbie Furmansky, Bavarian Radio Chorus, Munich Radio Orchestra, Marcello Viotti, conductor.  
July 13 • *La Damnation de Faust* by Hector Berlioz  
Richard Leech, Gilles Cachemaille, François Pollet, Michel Philippe, Montreal Symphony Orchestra and Chorus, Charles Dutoit, conductor.  
July 20 • *The Gambler* by Sergei Prokofiev  
Sergei Alexashkin, Liubov Kazarnovskaya, Vladimir Galuzin, Elena Obraztsova, Nikolai Gassiev, Valery Lebed, Marianna Tarassova, Victor Vikhrov, Andrei Khramtsov, Yuri Laptev, Kirov Chorus and Orchestra, St. Petersburg, Valery Gergiev, conductor.  
July 27 • *Rigoletto* by Giuseppe Verdi  
Maria Callas, Tito Gobbi, Giuseppe Di Stefano, Nicola Zaccaria, Adriana Lazzarini, Chorus and Orchestra of Teatro alla Scala, Tullio Serafin, conductor.

### Saint Paul Sunday

- July 7, 2002 • The King's Singers  
William Byrd: Haec Dies  
William Byrd: O Lord, Make thy Servant Elizabeth Our Queen  
William Byrd: Laudibus in Sanctis  
Carlo Gesualdo: Luci Serene e Chiare  
Claudio Monteverdi: Si Ch'io Vorrei Morire  
Peter Louis van Dijk: Horizons  
Neil Young, arr. Knight: After the Goldrush  
Trad., arr. Paul Hart: Humpty Dumpty-Old King Cole  
The Grand Old Duke of York  
Trad. Irish, arr. Gordon Langford: Phil the Fluter's Ball



Gaetano Donizetti, the composer of "La Favorite," the opera which opens the 2002 JPR Saturday Morning Opera season.

### July 14 • The Eroica Trio

Jean Baptiste Loeillet: Sonata in b minor  
Paul Schoenfeld: Café Music  
Sergei Rachmaninoff, arr. Eroica Trio: Vocalise  
Astor Piazzolla: Otono Porteño  
Astor Piazzolla: Oblivion  
Astor Piazzolla: Primavera Porteño

### July 21 • Emmanuel Pahud, flute; Eric Le Sage, piano

Claude-Achille Debussy: Syrinx for solo flute  
Claude-Achille Debussy: L'Isle Joyeuse  
Francis Poulenc: Sonata-II. Cantilena  
César Franck: Sonata in A major

### July 28 • The Hugo Wolf Quartet

Alban Berg: Lyric Suite for String Quartet ; -I. Allegretto gioviale  
Johannes Brahms: String Quartet in c minor, Op. 51, No. 1; -III. Allegretto molto moderato e comodo, un poco più animato  
Ludwig van Beethoven: String Quartet No. 15 in a minor, Op. 132 -III. Canzona di ringraziamento (Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart): Molto adagio -IV. Alla Marcia, assai vivace; -V. Allegro appassionato

### From the Top

July 6 • Recorded at the Massachusetts State House in Boston, this edition features young musicians from the Bay State including the harp quintet Band of Angels, as well as an inspiring performance by the Middlesex County 4-H Fife and Drum Corps. We'll also visit the floor of an automobile parts factory to meet the Haitian father of a talented young violist.

July 13 • On this week's program, taped at the Whitaker Center for Science and the Arts in Harrisburg, PA, we will hear from a violinist whose impromptu performance in a shoe store earned her a discount on a new pair of shoes; and from an eleven-year-old pianist who has been composing since he was seven. You'll learn how another young musician on today's show wrapped herself up and gave herself as a birthday present to a long lost friend. And adding a touch of rock star power to the show, Roving Reporter Hayley Goldbach scores an interview with Ringo Starr!

July 20 • Special guest Yo-Yo Ma joins us for a program filled with his trademark humor, humility and artistry. Mr. Ma and Chris premiere a piece by a brilliant 15-year-old composer, Mr. Ma shares some wacky real-life lessons about touring and life as a cellist, and the program culminates with a glorious performance of the Bachianas Brasileiras by Villa-Lobos, performed by Yo Yo Ma, seven young cellists, and a wonderful young soprano.

July 27 • Recorded at home in Boston's Jordan Hall, this program features a string quartet of high school freshmen, as well as a baritone from Pennsylvania, an oboe player from California and a trumpet player and pianist both from Massachusetts.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### MONDAY-FRIDAY

5:00am-9:00am

#### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm

#### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

#### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

#### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

#### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am

#### Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

#### Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am

#### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

#### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm

#### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

#### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

#### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

#### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

#### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

#### The Blues Show

### SUNDAYS

6:00am-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

#### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

#### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

#### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.



3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

#### July 7 · Kurt Elling

Composer, poet and vocalist Kurt Elling sets a new standard in jazz singing. He sings in a complex, commanding baritone, a richly grained voice with honed highlights, fusing his two personas: the poet and the musician. There are scat solos amidst the tenderest of lyrics, stirring originals and unexpected arrangements of some familiar tunes.

#### July 14 · Denny Zeitlin

This jazz pianist and composer is also a practicing psychiatrist who occasionally lectures on the psychology of improvisation. He has played with the Paul Winter Consort and composed and performed music for film. Zeitlin brings his lyrical piano style and technique to the program with his tune "Cascade," and he joins McPartland for some exciting improvisation on "Body and Soul" and "Lady Byrd."

#### July 21 · Ahmad Jamal

Ever since his 1958 live album from Chicago's Pershing Lounge, Ahmad Jamal has been recognized as a major force in jazz. In this program from 1985, Jamal reprises two signature pieces from that session, "Poinciana" and "But Not For Me," in duets with McPartland. He also solos on his own composition "Without You," one of several intriguing pieces that demonstrate Jamal's artistry as a writer.

#### July 28 · Joe Lovano and Dave Holland

Two of the finest musicians in jazz, saxophonist Joe Lovano and bassist Dave Holland treat listeners to their combined talents and discuss their ever-evolving ideas. The dynamic trio of Lovano, Holland, and McPartland kick things off with Tad Dameron's "Hot House."

## New Dimensions

### July 7 · A Time for Choices Part 6

July 14 · Kenya as a Microcosm for the World with Wangari Maathai, James Orengo and Omina Bakari

July 21 · TBA

July 28 · TBA

### The Thistle & Shamrock

#### July 7 · Live Tracks

An hour of releases that conducts the electricity of live performances to your radio, with Martin Hayes and Dennis Cahill live in Seattle, and many more.

#### July 14 · Celtic Woman

Most Celtic compilations released today feature female artists. Celtic Woman Records has created two such volumes, representing artists from a variety of independent labels. Maire Brennan and Karen Matheson are two of the better known names in these collections. They are joined by Aine Furey, Orla, and La Lugh.

#### July 21 · Heading South

Join us to explore the Celtic roots of music from the southern mountains of the United States. Listen for songs and tunes from flatpicking-style guitarist Norman Blake, fiddler James Bryan, multi-instrumentalist Mark O'Connor, and many more.

#### July 28 · So Much Music

If we played every episode of *The Thistle & Shamrock* end to end, the broadcast would stretch across forty-one and a half days and nights. While we look for a radio station to agree to this marathon, we'll listen to some musical highlights from across one thousand programs.

#### June 30 · Foot Stompin'

Simon Thoumire pays a visit, concertina in hand, to talk about his own burgeoning musical life and take us through some of his latest projects: an award for young traditional musicians, and his Foot Stompin' Records, featuring many of the bright young stars of traditional music. Do we let him leave without playing us a few tunes? Absolutely not.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## BLACK BEANS WITH MANGO SALSA

(Makes 6 Servings)

1 tbsp extra virgin olive oil  
3 16 oz cans black beans rinsed & drained  
3 cups red onion, chopped  
¾ cup orange juice with pulp  
¼ tsp cinnamon  
6 cloves garlic, minced  
1½ tbsp fresh ginger, minced  
salt & pepper to taste  
½ tsp dried thyme, crumbled  
¼ tsp nutmeg  
cooked brown rice

In large saucepan, over medium-low heat, heat up olive oil. Add onion and garlic cloves; sauté until translucent, about 5 minutes. Add ginger, thyme, nutmeg and cinnamon and sauté until onions are very soft about 5 minutes. Stir in beans and orange juice, and cook for 15 minutes, stirring occasionally to prevent burning. Season with salt and pepper. Serve over rice, and top with mango salsa.

### Mango Salsa:

1 mango, peeled & chopped  
½ cup salsa (mild)  
lemon zest (1 lemon peel grated)

In medium bowl, combine salsa, mango and lemon zest. Set aside.

### Nutritional Analysis (without rice):

Calories 17% (334 cal)  
Protein 31% (15.8 g)  
Carbohydrate 16% (57 g)  
Total Fat 5% (3.56 g)  
Saturated Fat 2% (0.6 g)

Calories from Protein: 20%, Carbohydrate: 70%, Fat: 10%



# News & Information Service

**KJSK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

TBA

4:00pm-6:00pm

### The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm

TBA

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### Tech Nation

8:00pm-9:00pm

### New Dimensions

9:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### Studio 360

11:00am-12:00pm

### Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Rewind

Repeat of Saturday's broadcast.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.



6:00pm-7:00pm

### What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

Keep informed!

# Jefferson Daily

Listen to the **Jefferson Daily**

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

With News Director Lucy Edwards  
and the Jefferson Daily news team

4:30pm Monday-Friday

## CLASSICS & NEWS

5:30pm Monday-Friday

## Rhythm & News

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:  
Toll-free Number:

877-NPR TEXT  
(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

1-877-677-8398

[atc@npr.org](mailto:atc@npr.org)

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

[drehm@wamu.org](mailto:drehm@wamu.org)

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-877-213-7374

[freshair@whyy.org](mailto:freshair@whyy.org)

<http://whyy.org/freshair/>

### LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

### LIVING ON EARTH

1-800-218-9988

[loe@npr.org](mailto:loe@npr.org)

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

[pj@scetv.org](mailto:pj@scetv.org)

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

[morning@npr.org](mailto:morning@npr.org)

<http://www.npr.org/programs/morning/>

### PUBLIC INTEREST

1-202-885-1200

[pi@wamu.org](mailto:pi@wamu.org)

<http://www.wamu.org/pi/>

### REWIND

<http://rewind.kuow.org/>

[rewind@u.washington.edu](mailto:rewind@u.washington.edu)

206.685.7963

### TALK OF THE NATION

[totn@npr.org](mailto:totn@npr.org)

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY

[scifri@npr.org](mailto:scifri@npr.org)

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### WEEKEND ALL THINGS

CONSIDERED

[watc@npr.org](mailto:watc@npr.org)

[www.npr.org/programs/watc/](http://www.npr.org/programs/watc/)

### WEEKEND EDITION SATURDAY

[wesat@npr.org](mailto:wesat@npr.org)

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### WEEKEND EDITION SUNDAY

[wesun@npr.org](mailto:wesun@npr.org)

[puzzle@npr.org](mailto:puzzle@npr.org)

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,

Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

[phc@mpr.org](mailto:phc@mpr.org)

<http://phc.mpr.org/>

### AFROPOP WORLDWIDE

[afropop@aol.com](mailto:afropop@aol.com)

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### FROM THE TOP

[fttradio@aol.com](mailto:fttradio@aol.com)

<http://www.fromthetop.net/>

### ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://www.echodisc.com)

### HUMANKIND

<http://www.humanmedia.org/>

[dfreudberg@humanmedia.org](mailto:dfreudberg@humanmedia.org)

617-489-5130

### LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfml.com>

### ST. PAUL SUNDAY

<http://sunday.mpr.org/>

### SOUND MONEY

[money@mpr.org](mailto:money@mpr.org)

<http://money.mpr.org/>

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

### WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### WORLD CAFE

WXPX (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### WRITER'S ALMANAC

<http://almanac.mpr.org/>

### ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/>

[zorba.html](http://zorba.html)

[zorba.html](http://zorba.html)

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 •

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/gdhour.html>

### MUSIC FROM THE

HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 • [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

1-800-491-8863

[jcrawford@wclv.com](mailto:jcrawford@wclv.com)

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**Travel Essentials**  
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**Traveloregon.com**  
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# Art

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## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 Season of eleven plays in three theatres. Performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Playboy of the West Indies* by Mustapha Matura (July 9–Nov. 3). In the Angus Bowmer Theatre: *Idiot's Delight* by Robert E. Sherwood (through July 14); William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (July 31–Nov. 2). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (through Oct. 11); *Titus Andronicus* (through Oct. 12); and *As You Like It* (through Oct. 13). The festival also offers The Green Show in the Courtyard (through Oct. 13); The Daedalus Project (Aug. 19); as well as a number of lectures, backstage tours, concerts, and park talks. (541) 482-4331

◆ Oregon Cabaret Theatre continues its presentation of *Route 66* through Sept. 2 with performances Wed.–Mon. @ 8pm (No Tues. shows and no matinees). Take a high-octane joyride with a truckload of rocking pop songs from the '50s and '60s. (541) 488-2902

◆ Actors' Theatre in Talent presents *How I Learned to Drive* by Paula Vogel with Previews July 24 & 25/Opens July 26 through Aug. 26 @ 8pm and Sundays @ 2pm. This Pulitzer Prize-winning play is a perceptive and disquieting look at the intimate relationship between a young girl and an older man. (541) 535-5250

### Music

◆ Britt Festivals celebrates its 40th year of entertainment on the hill in Jacksonville, under the stars, with the stars—through Sept. 7 with the following performances in July: Wed. 7/3 @ 8pm Preservation Hall Jazz Band; Fri. 7/5 @ 7:30pm Rockapella/DaVinci's Notebook; Sat. 7/6 @ 8pm Bruce Hornsby; Sun. 7/7 @ 7:30pm The B-52's/Rev. Billy C. Wirtz; Thurs. 7/18 @ 8pm The Chieftains; Fri. 7/19 @ 7:30pm Craig Chaquico & Acoustic Highway/Stamley Jordan; Sat. 7/20 @ 7:30pm Trisha Yearwood; Sun. 7/21 @ 7pm Mickey Hart & Bembe Orisha; Thurs. 7/25 @ 7:30pm Martina McBride; Fri. 7/26 @ 7pm Femi Kuti/Thomas Mapfumo & The Blacks Unlimited; Sat. 7/27 @ 7:30pm C.J.

Chenier/Gator Beat; Sun. 7/28 @ 8pm The Kingston Trio. Two events will be held at Southern Oregon University in the Music Recital Hall: Thurs. 7/18 @ 8pm Prairie Winds Recital, and Sun. 7/28 @ 8pm Pacifica String Quartet. (541) 773-6077 or (800) 882-7488 or [www.brittfest.org](http://www.brittfest.org)



Michael Ferguson's "On Wizard Island" is part of his display of Crater Lake acrylics and oils at Ashland's Living Gallery.

◆ The American Band College performs its 14th annual Fireworks Concert on Thurs. July 4 at the Ashland High School Stadium. This year's event features two 100-member bands comprised of band directors from over 40 states and three foreign countries. Guest conductors include Australian composer Ralph Hultgren and American composer Stephen Melillo. The guest artist is Lalo Davila, percussion soloist. The combined 200-piece band will perform during the Ashland fireworks display. Gates open at 6:30pm with pre-concert Dixieland and Jazz Band ensembles performing beginning at 6:45pm. Tickets are available at Cripple Creek Music in downtown Ashland or at the Stadium the night of the performance. (541) 482-5030

◆ Old Siskiyou Barn presents *Let Freedom*

*Sing*, a Marston Family 4th of July, on Thurs. July 4 @ 3pm after the parade and town festivities. Admission is \$12. Also, the Barn is pleased to present chamber jazz Musicians Darrell Grant & Dmitri Matheny on Sat. July 13 @ 8pm. Admission is \$18. (541) 488-7628 or [the-barn@direcway.com](mailto:the-barn@direcway.com)

◆ Rogue Theatre in Grants Pass presents Adrian Legg, guitar, on Fri. July 26 at 8pm. Tickets are \$15/\$18. (541) 471-1316

### Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Crater Lake Centennial Exhibition* with forty-nine national and international artists' interpretations of Crater Lake. This exhibit runs through Oct. 5. Museum hours are Tues.–Sat. 10am–4pm and First Fridays 10am–7pm. (541) 552-6245 or [www.sou.edu/sma](http://www.sou.edu/sma)

◆ Hanson Howard Gallery on Main St. in Ashland presents new work by Judy Hanson Howard and Marie Maretska through July 31. A First Friday Reception will be held July 5 from 5–8pm. (541) 488-2562

◆ The Living Gallery presents new landscapes in acrylics and oils by Michael Ferguson of Seattle, WA, through the month of July. Located at 20 S. First St. downtown Ashland, an artist reception will be held on First Friday July 5 from 5–8pm. (541) 482-9795

◆ Art & Soul Gallery presents *Quiet Places*, original oil paintings by Jerry Shanafelt through the month of July. An opening reception will be held July 5 from 5–8pm. Jaxon Williams, classical guitarist, will play from 6:30–8pm, and many of the 35 artists represented will be present. (541) 488-9006

◆ Rogue Gallery and Art Center in Medford continues its presentation of the works of Eben Dickinson through July 6. Hours are Tues., Thurs. Fri. 10am–5pm, Wed. 10am–6pm, and Sat. 11am–3pm. (541) 772-8118

◆ Grants Pass Museum of Art presents Local Tapestry & Weaving, July 2 through 27 with a Reception July 5. (541) 479-3290

### Other Events

◆ Southern Oregon Historical Society celebrates the Crater Lake Centennial with a new exhibit July 17, *Crater Lake: Capturing the Splendor* at the Jacksonville Museum. This photo essay chronicles the early days of the lake as a National Park, and features the nation's

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts





"Summer Pasture" by Jerry Shanafelt, part of his *Quiet Places* exhibit at Art & Soul Gallery in Ashland.

first glimpse of Crater Lake taken by local photographer, Peter Britt. Admission is charged. (541) 773-6536

◆ Historic Hanley Farm in Jacksonville is open for the season. Special theme weekends are offered with live demonstrations, hands-on activities, and fascinating peeks into history. Admission is charged. Call the Southern Oregon Historical Society for more information. (541) 773-6536

◆ The Rogue Gallery & Art Center has changed the hours for its popular Drop In & Draw program. The new hours are 2:30-4:30pm every Wednesday. The fee is \$2 per child and all materials are provided. (541) 772-8118

◆ The Ashland Chamber Music Workshop, now in its 27th year, will take place from July 15-19 and July 21-26 at the Southern Oregon University Music Recital Hall. Participants are amateur chamber musicians from the USA and Canada. The public is invited to attend free performances held from 3-5pm each day following the workshop. Directed by Phebe Ann Kimball, flute instructor at SOU. (541) 482-2204 or (541) 552-6542

## KLAMATH FALLS

### Exhibits

◆ The Klamath County Museum continues its presentation of Crater Lake Historic Photographs & Memorabilia at the museum, 1451 Main St., Tues.-Thurs. from 9am-5pm. A lecture on the Crater Lake Centennial will be held July 18 from 7-9pm. (541) 883-4208

## UMPQUA VALLEY

### Music

◆ Winston's *Riverbend Live!* 2002 presents a series of five free concerts July 5-Aug. 2 from 7-9pm in the stage area of Riverbend Park located on the South Umpqua River in Winston. Performances include the following: 7/5

America's favorite cowboys, *Riders in the Sky*; 7/12 & 7/13 Children's Theater Group's original musical comedy, *The Music Zone*; 7/19 the big band sounds of swing with The Oregon Coast Lab Band; 7/26 classical, Latin and jazz musicians, Pink Martini; and 8/2 Cowboy Poetry Night with Rod Nelson, Lavern Straw Berry, and vocalist Lorraine Rawls. Bring your blanket or lawn chair (no pets), and enjoy a variety of food concessions or bring your own picnic basket. (541) 679-9732 or visit the website [www.riverbendlive.org](http://www.riverbendlive.org)

### Exhibits

◆ Deer Creek Gallery presents *Out of the Blue*, mixed media exhibit of Crater Lake National Park, plus Carol Young's northwest wildlife sculpture, July 10 through Sept. 3. Hours are Wed.-Fri. 11:30am-5:30pm, 717 SE Cass Ave. in Roseburg. (541) 464-0661

◆ Umpqua Valley Arts Center presents a Gallery Opening Gala and Meet-the-Artist's Reception on July 19 from 5:30-7:30pm. Media includes sculpture, oil, and pastel. (541) 672-2532

## OREGON & REDWOOD COAST

### Theater

◆ Little Theatre on the Bay presents its 55th season, opening with *Little Ole Opry on the*

*Bay*, directed by Martha, Leah and Mary Houghton. A new show is presented each week, featuring country/western entertainment. July 13, 20, 27@ 8p.m. 2100 Sherman, North Bend. Tickets \$10. (541) 756-4336.

### Music

◆ Oregon Coast Music Association presents the 24th Oregon Coast Music Festival July 13-27. Week 1: two free outdoor concerts with band and folk music; plus chorale, chamber, jazz and ethnic concerts from Bandon to Reedsport, centered in Coos Bay. Week 2: features the 75-member professional Festival Orchestra conducted by James Paul and Jason Kleina (POPS concert) in music by Mozart, Sibelius and Nikolai Rimsky-Korsakov von Dohnanyi, Respighi, and Schubert. Violinist Charles Rex is soloist. See Spotlight, page 13. For time and ticket information call. (541) 267-0938 or toll-free (877) 897-9350 or visit the website at [www.coosnet.com/music](http://www.coosnet.com/music)

CONTINUED ON PAGE 31

## Wanted: Artscene Editor

Do you have a passion for the arts, strong writing/word processing skills, and a desire to volunteer in public radio? The *Jefferson Monthly* is seeking a new editor for Artscene, since our beloved editor Miki Smirl is moving away. Please contact Eric Alan, Editor, (541) 552-6301, or [ealan@jeffnet.org](mailto:ealan@jeffnet.org).



The Black Irish Band presents *California Story* at Yreka Community Theatre on July 3.





# RECORDINGS

Keri Green

## The "O Brother" Phenomenon

In case you've slept through this past year's surge of interest in bluegrass and old time music, I'll recap the highlights for you here. The story can best be illustrated by a look at some Grammy Award winners, announced February 27, 2002.

- Album of the Year: *O Brother, Where Art Thou?* Soundtrack.
- Best Male Country Vocal Performance: "Oh Death," by Ralph Stanley, track from *O Brother, Where Art Thou?* Soundtrack.
- Best Collaboration with Vocals: "I Am a Man of Constant Sorrow," by Dan Tyminski, Harley Allen & Pat Enright (The Soggy Bottom Boys): track from *O Brother, Where Art Thou?* Soundtrack.
- Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media: *O Brother, Where Art Thou?* Soundtrack.
- Producer of the Year, Non-Classical: T Bone Burnett, *O Brother, Where Art Thou?* Soundtrack.
- Best Traditional Folk Album: *Down from the Mountain* (a documentary based on the vocal performers from *O Brother*.)

After staying at the top of the charts for the better part of a year, "Man of Constant Sorrow" by the Soggy Bottom Boys (a fictitious band) was still showing up in April 2002 at #36 on Billboard's Hot Country Singles & Tracks. The *O Brother* Soundtrack was certified gold in 2001. After more than fifty years of playing bluegrass and country music, Ralph Stanley is at the top of the country music charts and is suddenly one of the nation's most sought after performers. Alison Krauss & Union Station are performing on the Jay Leno show.

Has this country gone mad? Yes, if madness is used in the sense of describing an intense excitement or enthusiasm. If you've been sleeping through this frenzy, it's time to wake up! Try to catch hold of some of

this magical realism being reenacted while it's still originating from a wholesome place. Prognosticators warn of capitalization by the music industry. Cheap imitations hastily produced could shortly flood the marketplace.

But for now, we have a rare opportunity to appreciate this old time music as the players originally intended for it to be heard. T Bone Burnett carefully recorded the soundtrack to *O Brother* the way recordings were made in the period in which the movie was set – the 1930s. In the '30s, several musicians gathered around a single microphone and balanced themselves around the song and the singer. Banjos did not have electronic pickups because frankly, the banjo can be heard pretty well on its own. Sound engineers did not have to separate or mix the instruments and voices, which some think creates a less immediate and involving sound for the listener. On the *O Brother* recording, people can once again listen to other people play and sing music without all of the mediating effects of electronics.

In a radio interview aired last July, Scott Simon of NPR's *Weekend Edition* asked T Bone Burnett why this music is important now. Burnett was quick to respond with a considered opinion: "This is a time when we have machines playing musicians. The more mechanized we get, the more electronic we get... There's a need for actuality now." In keynote remarks delivered at an International Bluegrass Music Association tradeshow, Burnett phrases his statement in an even more powerful way: "We now have machines that can produce perfect music all day long. But people don't like it all that much. The more perfect music we have, the more attractive the peculiarities and anomalies of human performance become.

Perfection is a second rate idea."

The Coen Brothers film *O Brother* is an American retelling of the Greek myth of Homer's *Odyssey*. But in the Coen Brothers' own words, the film was really "about the music." The lyrics became part of the story and the music was selected to move it forward. The selections can be considered original American music, and

include two songs first documented by pioneering song-hunter Alan Lomax: "Po Lazarus" a chain-gang dirge; and an early spiritual: "Didn't Leave Nobody but the Baby."

Bluegrass and old time music have always

been considered niche markets. Nobody imagined this music would appeal outside its market until it did. When Ralph Stanley performed "Oh Death" at Nashville's historic Ryman Auditorium (home of the Grand 'Ol Opry) in May 2001, the audience rose to its feet and exploded into applause that lasted a full five minutes. Sadly, there is no one coming up behind Stanley to take his place. When he goes, this music goes with him. Time to wake up and listen, while there's still something real to listen to. ■

Keri Green hosts *The Folk Show* every other week on the Rhythm & News Service of Jefferson Public Radio. *The Folk Show* airs each Sunday night from 6-9 p.m. The soundtrack to *O Brother, Where Art Thou?* is available from Lost Highway Records.



From p. 29

◆ Pistol River Concert Association presents Casey Neill Trio, Contemporary Irish Celtic, on Sat. July 27 at 8pm at Pistol River Friendship Hall. Tickets are available in Brookings at Coffee Breakers, Mory's, and in Gold Beach at Soakers, Rogue's Gallery, and The Bookworm. (541) 247-2848

## NORTH STATE CALIFORNIA

### Music

◆ *California Story* is a concert in celebration of California, featuring folk Americana band the Black Irish, who play music of Ireland, Italy and America. Wed. July 3, 8pm, at the Yreka Community Theatre, 810 N. Oregon St., Yreka. Tickets \$8 advance/\$10 door. Available at Nature's Kitchen, Yreka Chamber of Commerce in Yreka; Village Books in Mt. Shasta City. (530) 841-2355

### Exhibits

◆ Redding Museum of Art and History continues its presentation of *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530) 243-8850

◆ North Valley Art League presents *In Search of a Quiet Place* with recent works by Redding artist, Mickey Theobald, July 2 through 27. A reception will be held on Fri. July 5 from 5-8pm at the gallery located at 1126 Parkview Ave. in Redding. Hours are Tues.-Sat. from 11am-4pm. (530) 243-1023

### Other Events

◆ Upper Sacramento River Exchange presents an *Historic River Walk* on Sat. July 13 from 10am-2pm. The group will trace the paths of early native inhabitants, visit an early settlement, hear tales of the steamer trains, and visit springs established during the health movement of the early 20th Century. The two mile stroll includes scenery with vistas of Castle Crags, wildflowers, and tranquil river solitude. (530) 235-2012

**TUNE IN**



**Sundays 10am on Rhythm & News**

## Pejorative or Neutral?

"Terrorist" has a pejorative connotation. It is also the preferred description used by the Israeli government and some conservative commentators to all acts committed against Israeli civilians and military.

So in an effort to avoid appearing to have adopted the Israeli government's lexicon, journalists have scrambled to find another, more neutral sets of descriptions. But in the process, pro-Israel supporters have charged journalists with being politically correct and pro-Palestinian.

What other euphemism have journalists employed?

Sometimes, the more neutral term of "militant" is applied.

For many pro-Israel listeners, this word choice is simply too pallid. It resonates with the word "activist" inferring that what is happening in the Middle East is equivalent to union organizing or lobbying Congress. It also conveys a certain distance and respect that many listeners object to.

What about "suicide bombers"? If they are referred to as "martyrs" does that give them a dignity that in a western cultural context is inappropriate and undeserved?

## The BBC Language Guide

The experience of the BBC may be a useful guide. That broadcaster had some serious challenges in dealing with a spate of internal terrorism in the 1970s and '80s. In the early 1980s, the Thatcher Government even went so far as to ban the IRA from being interviewed by the BBC. Pictures were allowed; actual voices were not.

So as a government funded public broadcaster, the BBC had to find a balance between its managerial duty to the government that pays for it and its journalistic obligation to the listeners and viewers.

The BBC's language guidelines (1996) are instructive. The section on "Terrorism and National Security" seems to have found that balance and reads in part:

### 2. Language and Terminology

*We must not adopt terrorist language as though it were our own. Terrorist groups use military and judicial terms to give themselves status: If we report their*

*use of words like "volunteer", "execute", "liberate", "court martial" and so on, we should attribute them.*

*Reporting terrorist violence is an area which particularly tests our international services. Our credibility is severely undermined if international audiences detect a bias for or against those involved. Neutral language is a key: even the word "terrorist" can appear judgmental in part of the world where there is no clear consensus about the legitimacy of militant political groups.*

Thus the search for a noun that is both accurate and unaffiliated. Like other issues around the Middle East, this one is also fraught.

## Whose Phrase Can Be Used?

The use or ownership of language is key to reporting in this as in all other issues where there is controversy. If NPR's reporting is to have any role in providing non-partisan, explanatory journalism, then nouns and adjective must be chosen with care and with nuance.

Sadly, nouns and adjectives are also weapons in this war. While the term "terrorist" may be accurate in many cases, it also has an extra-journalistic role in delegitimizing one side and affirming the other. It is not NPR's role to do this. NPR has an obligation to provide responsible and reliable reporting by describing with accuracy and fairness events that listeners may choose to endorse or deplore as they see fit.

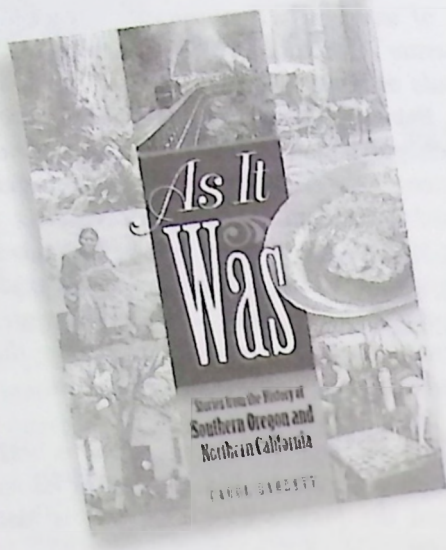
In my opinion, that is exactly what NPR has done. Its reporters and editors have taken great care in using descriptors accurately. Whatever care NPR has taken will never be sufficient for many of the partisans in this story.

Journalists in general and NPR journalists in particular are left with few satisfactory choices about neutral nouns. All the good ones seem to have already been taken by one side or the other.

It is true that in this issue, NPR has occasionally been inconsistent. But inconsistency may simply be an accurate reflection of the difficult choices in reporting this terrible story... a story that evokes strong emotions and allows for few easy answers or journalistic shortcuts.



## As Heard on the Radio!



### *As It Was: Stories from the History of Southern Oregon and Northern California*

BY CAROL BARRETT

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## AS IT WAS

Carol Barrett

### AAA

In 1905, there were only 218 automobiles in Oregon and they were mostly in Portland. The owners formed the Portland Automobile Club to promote better roads and to stop reckless driving. It is thought that they were the first in the United States to oil roads. It was also these early clubs which first put up road signs.

In 1911 the club affiliated with the American Automobile Association. Other towns in southern Oregon and northern California formed clubs with the few who could afford autos. They, too, affiliated with the "Three As" or "Triple A."

The association was already offering tourist information and designating approved hotels, garages and service stations to members. These members were paying two dollars a year for the service.

Harriet Ager Denney went to work for "Three As" right out of secretarial school in 1924. "I came home [to Yreka] and went to work for the 'Three As'. They had an office down on Main Street. I also worked for them in San Francisco and Sacramento. I always had very good positions. They are a fine organization. All these people with their harassment and stuff. I never had any problems. If you are going to be around men in the office what are you going to expect? I didn't feel like I was any different from anyone else."

With the exception of the depression years, "Triple A" has continued to grow in size and services.

Sources: AAA Portland; Interview with Harriet Denney

### John Ney

John Ney was an enterprising man who followed the construction of the railroad north from Sacramento. He used several small buildings for business. The main one was a store and another was a restaurant, which was run by his wife.

As the train construction reached the site where he was located, Ney would pick up his buildings and move on to the next work camp and reopen for business. By the

time he reached Sisson, he was considered a wealthy man. He decided to settle down in an establishment on Whiskey Row.

Ney had bought property with mineral springs. He eventually developed it into Ney Springs Resort, which opened about 1889. There was a fifty-room guest house, boardwalks, a bathhouse, carriage house and barn. The mineral water was bottled and sold as "Aqua de Ney."

The descendants of Ney operated the resort until World War Two.

Source : *Siskiyou Pioneer*, 1981

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IN 1905, THERE WERE ONLY 218  
AUTOMOBILES IN OREGON AND THEY  
WERE MOSTLY IN PORTLAND.

### Prize Mule

N.S. Merrill, founder of the town of Merrill, bred a prize mule. The *Klamath Falls Times* wrote an article about him, declaring that the mule was an example of the kind of animal that could be raised in the healthful climate of Oregon. A man in Florida wrote the *Times*, claiming that in Florida they raised larger mules. This brought on further claims from the Klamath backers.

A national magazine picked up the story. To settle the argument, the Klamath mule was weighed and measured and the results sent to the magazine. Sure enough, Florida was outdone, but the water and grass of the Klamath Basin never produced another mule to equal Merrill's.

Source : *Oregon Oddities*, WPA p.55

### Shakespeare

The first Ashland Shakespearean Festival was in 1935. Some people were worried that there would not be enough interest to



make the venture successful. To draw the customers a carnival with fireworks was added. There need not have been any worry. The plays were a success from the start. Actors in the early productions were citizens of Ashland and the towns nearby, with a few professionals from outside. All were volunteers.

The town planned a celebration for the festival's fifth anniversary. There was a week of special activities but this time they were within the theme of Shakespeare. There were archery contests, bowling on the green and folk dances. A prize was offered for the most handsome spade beard. Men who refused to grow a beard were threatened with an hour in the stocks.

Source : *Klamath Echoes*, 1977



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



# LITTLE VICTORIES

*Mari Gayatri Stein*

TAMING TWO BIRDS WITH ONE SONG.



FROM THE: REFRAMING OLD PHRASES WITH LOVE SERIES.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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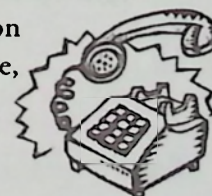
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## THEATER

Molly Tinsley

### Handling Handler

We file out of the New Theatre, down Pioneer Street in stunned silence. At the Main Street light, the woman beside me takes a deep breath and declares, "Pretty awesome. But don't ask me what it all means."

The OSF production of Robert Schenkkan's *Handler* is spectacular—heart-wrenching, bone-chilling, and cunning in the ways it dismantles the barrier between audience and action. Yet the play confuses even as it captivates. It seduces us into a bizarre and dangerous labyrinth, then almost forgets to guide us out again.

It all starts ten minutes before starting time, when the irresistible blues guitarist, "Hawkeye" Herman, sets up at one end of the avenue-style stage with his drummer and bassist and begins belting out the hymn, "Close to Thee." (Let the title be a warning.) Soon our heads are bobbing along, our feet tapping. Meanwhile, audience members still entering the theatre mingle with actor-worshipers arriving in their Church of the Holy Way. The latter call out greetings to each other before settling onto benches along the edges of the stage.

So there we are, gazing across at the other half of the audience as if it were part of the assembling congregation, and they are gazing at us, as if we were, when Brother Bob, the pastor appears, offering waves and hand shakes and bear hugs to congregants and audience alike. Then from the front of the church, Hawkeye delivers a preliminary sermon about unwrapping candy and coughdrops before the start of the service, after which the play officially begins, with Brother Bob bellowing, "Welcome to the Land of the Dyin'!"

If our impulse at that moment is to shift into reverse and put some distance between us and the proceedings, Terri uncoils a monologue about audiences of

the past, whose recorded laughter still punctuates TV sitcoms. She pictures them "sittin' around, chucklin' and gigglin' and elbowin' each other. Slappin' bony knees and wipin' the tears off their bleached white skulls." Thus jerked back into our place, we surrender to the rhythmic music, the powerful sound effects, and the poignant, if strange story of a couple whose

marriage was strained by a double addiction—his, to alcohol, and hers, to pious snake-handling—then broken by his accidental killing of their child.

The acting is superb. Ken Albers as Brother Bob manages to win us with an unpretentious, down-to-earth demeanor that tempers his dogmatic arro-

gance. Robynn Rodriguez's Terri accents her religious faith with dashes of sardonic skepticism. As her husband Geordi, Jonathan Haugan suffers perhaps a little too relentlessly—we catch only a glimpse of the wild young man, whose exuberant physicality must have once attracted Terri—but then the script does lay its heaviest cross on him.

Act One opens with his release from prison and his reunion with Terri, whose enduring bitterness and blame soon bump him back into the only job he's ever been good at: sinner. He accompanies her to church, where, in an act of desperation, he grabs a snake for the first time, and challenges it to work its will on his fallible flesh. The snake obliges, and Geordi dies.

Three days later at his funeral, Brother Bob is struggling to assign some higher, divine purpose to his death when Geordi rises from his coffin complaining of the cold. His resurrection spurs a media onslaught, and Geordi flees into the woods with a storm brewing.

Act Two presents Terri's search for him amidst thunder and lightning, a midsummer nightmare clogged with seemingly ran-

“  
HANDLING A POISONOUS  
SNAKE ONCE A WEEK TAKES  
MUCH LESS COMMITMENT AND  
COURAGE THAN COEXISTING  
WITH A FELLOW HUMAN BEING.”



dom flashbacks. Instead of characters in action, we get characters talking to themselves, giving no sign that they grasp the implications of what they've said. In the one full-blown, dramatic scene which might propel the action forward, Geordi grapples with a demented survivalist (Armando Duran) over the sociopath's abused daughter. In destroying this man, his own worst self, and saving the child, Geordi would seem to have taken a huge step in the direction of redemption. Yet we see him next pitted against Terri in private, contrapuntal monologues, as if there has been no advance: Geordi agonizes again over the details of the daughter-killing that damned him, while Terri recalls her first handling and how safe she felt afterward—she was ten, and her daddy was passing out snakes “like candy.” It doesn't register on Terri that her dear father was endangering the life of his daughter too.

Thus when Terri finds Geordi, offers him forgiveness, and invites him to live in the “here and now” of her love, we are as surprised as we are relieved. We have been waiting for some turn in the action to set limits on Brother Bob's “sink-or-swim” god of future promises, who pushes the dangerous practice of snake-handling as a direct line to righteousness. For if churches like The Holy Way offer the “ultimate religion,” as the OSF program coyly suggests they might, it's in the same sense that bungee jumping offers an “ultimate sport”—a version of Russian roulette which when survived induces an adrenalin rush that feels like salvation. Terri's rejection of the “ultimate” in favor of the human may seem too sudden, but, like the love she offers Geordi, it's “all we got,” our only ticket out of the tortured place the play has taken us.

Blurbs about *Handler* praise the pains playwright Schenkkan has taken not to “condescend” to his subject matter, but in the end, thank god, he must—acknowledge, that is, that handling a poisonous snake once a week takes much less commitment and courage than coexisting with a fellow human being in love and forgiveness, minute by minute, day after day. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BY CLEMENS STARCK

## Rainer Maria Rilke Goes Construction

1

I try to imagine Rilke  
showing up for work one morning on the construction site,  
his sad, dark eyes and drooping mustache  
conspicuous  
under the yellow hard hat.  
Not to mention the angels accompanying him.

“That's the new laborer,” somebody says.  
“He can't hardly speak English,”  
says somebody else.

And then, as if on cue,  
all the bosses I've ever worked for  
merge  
and descend on him  
in a cyclone of animadversion

Angels scatter like dandelion fluff.  
Rilke is visibly shaken.

I can see the poor bastard doesn't know  
which end is up, and so  
I take him aside, and in a friendly way I say, “Rainer,  
get your ass in gear—we got work to do!  
Quit fooling with them angels!”

Or else I take another tack, back off and ask him  
something technical,  
like:

“What is the sound of a jackhammer  
breaking up concrete  
in heaven?”

He doesn't savvy.  
But later, at coffee, I ask the other laborers  
how the new guy's working out,  
and one of them says affably, “Not bad.  
For a poet.”

2

Everybody *likes* him! I can't get over it.  
“He's just like one of us,” the plumber foreman  
tells me once.

They call him “The Dutchman,”  
or just plain “Kraut,”  
as in:

“Hey, Kraut, get us some eight-foot  
two-by-fours, will you?”

At night he hits the bars,  
and I hear stories  
how the women really go for him—his accent, his  
sensitivity . . .

The upshot of it is, in this scenario,  
Rilke goes on to great success  
as a construction super.  
I drop out, get steady work  
fixing doors and mending broken windows—  
healing  
the wounds in buildings.

Now and then  
I get a letter. He always asks, “What is  
the sound of a jackhammer  
breaking up concrete  
in heaven?”

*This month's poem is from Clemens Starck's new book, China Basin (Story Line Press, used with permission). Starck's Journeyman's Wages won the Oregon Book Award in 1996; Studying Russian on Company Time (Silverfish Review Press) was a finalist for the Oregon Book Award in 2000. He was a 1998 Witter Bynner Fellow and poet-in-residence at Willamette University. For the last two decades he has worked as a carpenter at Oregon State University. He lives in Dallas, Oregon.*

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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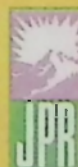
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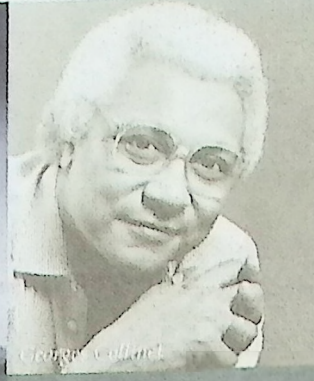
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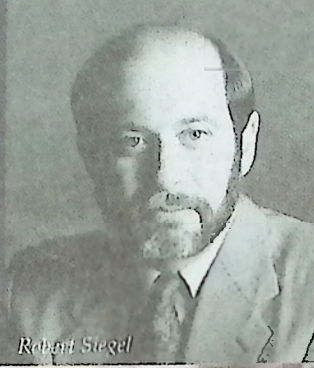
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